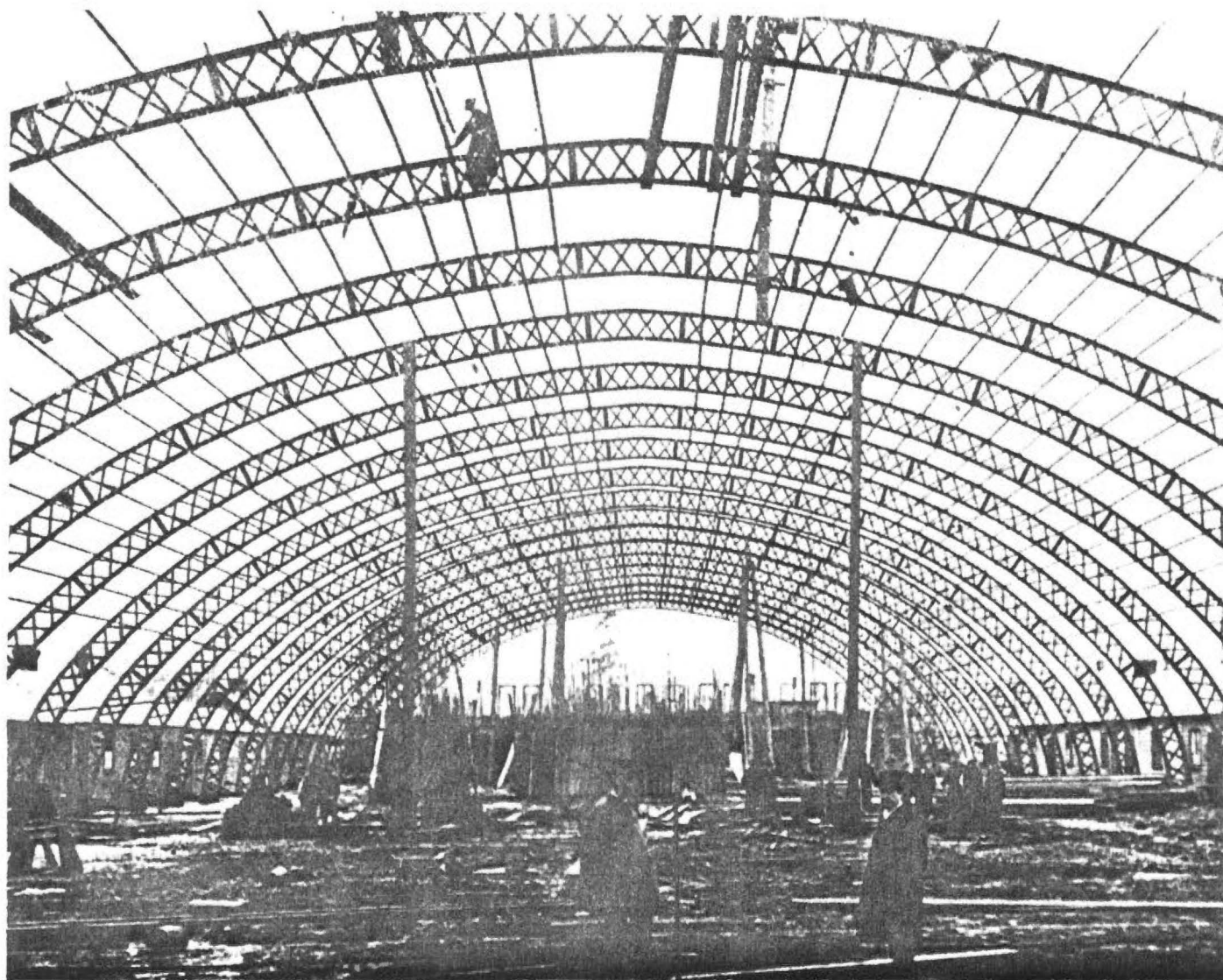


**From cottages to 'skyscrapers':
the architecture of A.E. & E.S. Luttrell
in Tasmania and New Zealand.**

**A thesis
submitted in partial fulfilment
of the requirements for the Degree
of
Master of Arts in Art History
in the
University of Canterbury
by
A.E. McEwan.**

University of Canterbury

1988



King Edward Barracks, Cashel Street, Christchurch. 1904-5.
[Alfred Luttrell on the left, Sidney Luttrell on the right]

Contents.

	PAGE
Abstract	1
Acknowledgements	3
List of Illustrations	6
Chapter One: The Early Years - Tasmania, 1886-1902	10
Chapter Two: Commercial Buildings in New Zealand	57
Chapter Three: Concrete and Steel - Theatres and Grandstands	104
Chapter Four: Houses and Churches in New Zealand	140
Chapter Five: Conclusion	178
Endnotes	187
Appendix 1 - Checklist of Buildings by A. & S. Luttrell	225
Bibliography	232

Abstract.

This thesis examines the contribution of Alfred and Sidney Luttrell to architecture in Tasmania and New Zealand. From 1886 Alfred, in partnership with Sidney after 1897, designed buildings for a wide variety of clients throughout the northern half of Tasmania. Chapter One looks at the brothers' work in Tasmania, establishing the architects' training and their relationship to each other, and providing a background against which to judge their architecture in New Zealand.

In 1902 the Luttrells emigrated to New Zealand where they remained for the rest of their lives. One of the most significant features of the Luttrells' practice in New Zealand was their introduction of the Chicago 'skyscraper' idiom. Chapter Two traces the development of Alfred Luttrell's commercial style, after describing the environment in which he and Sidney found themselves on their arrival in Christchurch. Chapter Three outlines the Luttrell brothers' engineering achievements, focussing upon their racing grandstand designs which were considered to be the firm's speciality.

Chapter Four details the practice's longstanding association

with the Roman Catholic Church in Canterbury and gives an account of their work in the role of unofficial diocesan architects. It also describes Alfred Luttrell's domestic work in New Zealand. Finally, Chapter Five records the fate of the firm after Alfred's death in 1924, and draws together the major themes and achievements of the forty year practice.

Acknowledgements.

The Luttrells' Australian origins have made it difficult to research fully the brothers' family background and early years. The death certificates and obituary notices of the two men are virtually the only sources of information which reveal anything about their personal lives. The known facts about Alfred and Sidney Luttrell are therefore few, and appropriately it will be their work rather than their private lives upon which this thesis will focus.

Offsetting the problems encountered during the preparation of this thesis has been the generous help I have received from many people; especially those who took the time to answer my questions, either in person or by letter. In Tasmania, Mr George Brown and the staff of the Archives Office of Tasmania in Hobart and the National Trust headquarters in Launceston made my visit there far more enjoyable and worthwhile than I had hoped. In New Zealand, staff at the Canterbury Public Library and the Canterbury Museum have also made the slow process of reading newspapers and tracing photographs almost bearable.

I am especially grateful for the financial assistance I have

received from Mr Chris Parry-Jennings, vicar of St. James's, Riccarton; the New Zealand Historic Places Trust and the Canterbury branch of the New Zealand Institute of Architects. The interest and support of Spencer Meikle, present-day successor to Alfred and Sidney Luttrell's practice, proved equally valuable during the months of travel and research. My thanks must also go to Dr Ian Lochhead of the Canterbury University Art History Department who found himself with an extra student when my supervisor, Jonathon^a Mané, went overseas.

Most of all, however, this thesis stands as a tribute to the affection, encouragement and continual support I have received from my parents, my supervisor and my friends.

Sarah, William, Lawrence, Lucy and, above all, Tracey have helped to keep me sane over the last year or so, not a particularly easy task at the best of times.

Very special thanks must go to Jonathon^a, whose willingness to read and reread the same material, offering advice and constructive criticism at every stage to improve and refine the text, spurred me on whenever Alf and Sid started to lose their appeal.

And most of all, my mother and father's love and practical support, every step of the way, has made it all possible and I therefore dedicate this thesis to them.

List of Illustrations.

Abbreviations:- ABCN Australasian Builder and Contractors' News.

BEJ Building and Engineering Journal of Australia and New Zealand.

Frontispiece - King Edward Barracks, Cashel Street, Christchurch. 1904-5. Weekly Press, July 19 1905, p. 42; Canterbury Public Museum. Alfred Luttrell on the left, Sidney Luttrell on the right.

Following Chapter One:-

- 1) Sidney Luttrell and his daughter Elizabeth. c. 1908. Mrs Elizabeth Carson-Parker, Waikanae.
- 2) Price Memorial Hall, Tamar Street, Launceston. 1895. Plan holdings of Launceston City Council Planning Department.
- 3) Holy Trinity Church of England, St. Mary's. 1896. Photographic Archive, Archives Office of Tasmania, State Library of Tasmania.
- 4) Brisbane Hotel, Brisbane Street, Launceston. 1888. ABCN, June 8 1889, p. 545.
- 5) Marine Hotel, The Esplanade, Launceston. 1890. ABCN, August 30 1890, p. 144.
- 6) River Don Trading Company building, Devonport. 1899. Photographic Archive, Archives Office of Tasmania, State Library of Tasmania.

Following Chapter Two:-

- 7) Lyttelton Times Company building, Cathedral Square, Christchurch. 1902. Canterbury Times, February 3 1904, p. 35; Canterbury Public Library.

- 8) White Hart Hotel, High Street; Christchurch. 1902 (proposed elevation). Weekly Press, December 24 1902, p. 6; Canterbury Public Library.
- 9) White Hart Hotel, High Street, Christchurch. 1905 (as built). Mr Ted Heymel of Griffiths, Moffat and Partners.
- 10) Royal Exchange Building, Cathedral Square, Christchurch. 1904-5. Weekly Press, April 12 1905, p. 41; Canterbury Public Library.
- 11) Royal Exchange Building, Cathedral Square, Christchurch. 1904 (preliminary elevation). Press, February 12 1972, p. 11; Canterbury Public Library.
- 12) New Zealand Express Company building, Manchester Street, Christchurch. 1905-7. Weekly Press, November 8 1905, p. 45; Canterbury Public Library.
- 13) New Zealand Express Company building, Bond Street, Dunedin. 1908-10. New Zealand Historic Places Trust Archives.
- 14) Kaiapoi Woollen Manufacturing Company building, Manchester Street, Christchurch. 1909. Photograph taken by Don McEwan.
- 15) Kaiapoi Woollen Manufacturing Company building, Manchester Street, Christchurch. 1909 (detail). Photograph taken by Don McEwan.
- 16) Pyne Gould Guinness building, Manchester Street, Christchurch. 1920-2. W.A. Taylor Collection, Pictorial Archives, Canterbury Museum.
- 17) Pyne Gould Guinness building, Manchester Street, Christchurch. 1920 (preliminary elevation). Plan holdings of the Christchurch City Council.

Following Chapter Three:-

18) Theatre Royal, Gloucester Street, Christchurch.
1906-7. Canterbury Times, August 7 1907, p. 42; Canterbury Public Library.

19) Liberty Theatre, Cathedral Square, Christchurch.
1915-17. Plan holdings of the Christchurch City Council.

20) Members and Stewards' Stand, Addington Racecourse, Christchurch. 1909-15. Weekly Press, August 18 1915, p. 30; Canterbury Public Library.

21) Public Grandstand, Riccarton Racecourse, Christchurch. 1920-3. Weekly Press, August 3 1922, p. 30; Canterbury Public Library.

22) Public Grandstand, Trentham Racecourse, Trentham. 1919-25. Wellington Racing Club.

23) Public Grandstand, Trentham Racecourse, Trentham. 1919-25. Wellington Racing Club.

Following Chapter Four:-

24) Convent Chapel, St. Mary's Convent, Colombo Street, Christchurch. 1910. Weekly Press, March 29 1911, p. 41; Canterbury Public Library.

25) Our Lady "Star of the Sea", Roman Catholic church, Dryden Street, Sumner. 1912. Photograph taken by Don McEwan.

26) St. Mary's Roman Catholic church, Sewell Street, Hokitika. 1914. Sisters of Mercy Convent, Hokitika.

27) Church of the Good Shepherd, Mount Magdala, Christchurch. 1911-2. Canterbury Times, April 3 1912, p. 45; Canterbury Public Library.

- 28) St. James's Anglican church, Riccarton Road, Christchurch. 1922-3. W.A. Taylor Collection, Pictorial Archives, Canterbury Museum.
- 29) House, location unknown, c. 1902-5. Drawings and Prints Section, Alexander Turnbull Library, Wellington.
- 30) House, Yaldhurst Road, Christchurch. 1912 (preliminary plan and elevations). Photograph taken by author.

Chapter One.

The Early Years - Tasmania. 1886-1902.

In 1902 Alfred and Sidney Luttrell settled in Christchurch, New Zealand. ¹ They had come from Tasmania, smallest of the six recently federated states of Australia, following in the footsteps of architects such as William Mason, William Clayton, C.R. Swyer, R.A. Lawson, W.C. Vahland and Edward Rumsey who crossed the Tasman during the nineteenth century in search of better prospects of employment and a more prosperous way of life. The Luttrell brothers found both in New Zealand. In Tasmania, they were a successful local firm based in the city of Launceston, virtually an architectural outpost of Melbourne, but in New Zealand Alfred and Sidney Luttrell became the principals of one of the country's leading practices.

Alfred Edgar Luttrell was born in Sydney, New South Wales in 1865, ² the first child of Alfred Ernest Luttrell and Thomasine Louisa Woollett. Alfred senior, a cabinetmaker and builder by trade, ³ and his wife had both been born in Tasmania, but at some time between their marriage and their eldest son's

birth the couple moved to the Australian mainland where the family grew to seven members.⁴ The Luttrells' religious affiliations were to the Church of England,⁵ and it is probable that Alfred junior attended an Anglican school in Sydney. His younger brother Edward Sidney (b. 1872) [III., 1], with whom he was to go into partnership in 1897, was enrolled at the prestigious Launceston Church [of England] Grammar School in 1888.⁶ Alfred began his architectural apprenticeship in the same city in 1882,⁷ and it is quite likely that the entire family moved back to Tasmania after the youngest son, George Shannon Norman, was born in 1876.⁸

Alfred junior, Sidney and George Luttrell all became architects in Tasmania, perhaps with the encouragement of their father who wished to see his sons attain a higher social standing than he had achieved. Alfred served his apprenticeship between 1882 and 1886⁹ with Harry Conway (c.1829-1905), an English builder and architect, whereas his two younger brothers received their training from Alfred himself. During the late 1890s the brothers joined forces to expand their practice throughout the northern half of the island. It is difficult to account for George's role within the firm as he never achieved

partnership status, and although he also emigrated to New Zealand in 1902 he does not appear to have remained in that country for very long.¹⁰ It was Alfred and Sidney who made the most valuable contribution to the architecture of Tasmania, responding to the architectural needs of numerous mining towns and rural communities, and developing a firm understanding of design and construction methods on which to base their New Zealand practice.

Very little is known of Alfred's teacher, Harry Conway, prior to 1865 other than that he was born in the Leicestershire town of Ashby-de-la-Zouch,¹¹ and that he spent a number of years in the building trade in Victoria before moving to Launceston.¹² Conway's first two jobs in the Tasmanian city were as clerk of works to two prominent Melbourne architectural firms. This suggests that he had been based in that city before he settled in Launceston, and also raises the possibility that he received his training in one of these practices. In 1866 he supervised the erection of the Wesleyan Church for Crouch and Wilson,¹³ and in the same year he also oversaw the construction of Leonard Terry's Union Bank.¹⁴

During the period of Alfred's apprenticeship Conway again

took on the role of superintendent of works on behalf of Melbourne architects, this time for the firm of Grainger and d'Ebro who had designed Christ Church in Launceston (1883-5).¹⁵ The architect clearly had strong connections with the Melbourne architectural scene, connections which must have provided his apprentice with a wider knowledge of contemporary architectural trends, and with the opportunity to make valuable contacts for himself on visits to the Victorian capital.

Conway's practice was one in which Alfred would have gained experience in the design and construction of a wide variety of building types. During the 1880s Tasmania was still enjoying the benefits of the discoveries of tin, gold and copper in the 1870s.¹⁶ The mining of these metals had revitalised the colony's economy and so created a demand for buildings of all kinds. As the closest major town to the mines in the north and west of the state, Launceston became a vital centre of commerce during the mining boom, gaining further prominence when trade with Melbourne began from its port.¹⁷ Architects such as Harry Conway and Alfred Luttrell were thus well placed to capitalise on the rapid development of northern Tasmania at the end of the century.

With Harry Conway Alfred learnt to design buildings clothed in either classical or Gothic forms, the latter especially as they were applied to church architecture, and gained some experience of engineering. Like many Victorian architects, Conway employed classical or Gothic ornament as the commission demanded. His use of Gothic motifs was less elaborate than his handling of classical ornament, however, and his most complete works are those designed in a classical vein, such as the Masonic Hall (1882) ¹⁸ and the Baptist Tabernacle (1883) ¹⁹ in Launceston. Alfred Luttrell accepted the convention of classical ornament for secular buildings and non-conformist churches, and Gothic detailing for Anglican and Catholic churches and chapels. He later surpassed Conway in his mastery of Gothic architecture, and as his style matured Luttrell developed a more flexible approach to the stylistic classification of building types, responding to the greater variety of early twentieth century building types and user needs.

The second aspect of Conway's practice which influenced Alfred Luttrell, was the senior architect's involvement in engineering works. The leading light towers for the Tamar Heads, Launceston were built by Conway in 1882, ²⁰ just a few

months after Alfred had begun his apprenticeship. The towers were built of stone rising up 9.45 metres (thirty-one feet), their walls tapering in thickness from 1.22 metres (four feet) to 76 centimetres (two feet six inches). The inner surface was lined with cement, probably because of its water-resistant properties, and a 3.35 metre (eleven feet) lantern made by an English firm was mounted upon each tower. The design of the towers suggests that Conway possessed a knowledge of structural engineering, particularly as it concerned the action of masonry under compression, which he could have shared with his apprentice. The invention of the Luttrell Pump in 1896 by Alfred Luttrell, ²¹ a water pump for use in irrigation schemes and mining operations, indicates that the younger architect followed his teacher's lead. Later, in New Zealand, Luttrell's competence in engineering was to become central to the design of many of his most important works.

Harry Conway became a member of the House of Assembly in 1886. ²² Conway's election to public office may have been the main reason why Alfred set up his own practice in that year, calling tenders for his first building on July 17 1886. ²³ He received a public introduction from the Launceston Examiner on

the same day which concluded with the comment that

although a young man [Alfred Luttrell] has obtained some kudos for thorough competency in carrying out architectural designs. Mr Luttrell has received two silver medals and several certificates of merit from various exhibitions, and many who visited Monsieur Maurice's Art Exhibition held in the Town Hall last year, will remember the very cleverly executed designs exhibited by the young architect. ²⁴

The meticulous draughtsmanship of Luttrell's plans and elevations, very likely developed in Conway's office, was a feature of the architect's work throughout his career, attesting to the professional attitude with which he approached even the most basic commission.

Harry Conway was an able provincial architect whose political ambitions largely overshadowed his architectural practice in the years following Alfred Luttrell's departure from his office. If he did not pass on any distinctive architectural traits or mannerisms to his pupil, nor introduce him to any radical innovations of style or technique, he did at least provide him with a firm grounding in the basics of architecture and building from which to develop his own style. At the age of twenty-two it was up to Alfred Luttrell himself to determine

the direction his career would take, and with the help of his younger brother, Sidney, he outstripped Conway's architectural achievements and attained a level of originality in his New Zealand work virtually impossible to predict from an analysis of his Tasmanian buildings.

Eleven years after he had left Conway to start his own practice, Alfred Luttrell took his brother into the firm as an equal partner of A. & S. Luttrell, Architects. From three tender notices published in the Zeehan and Dundas Herald on January 25 1897 ²⁵ it would seem that Sidney had originally aimed to set up his own practice on the west coast of Tasmania. Instead the brothers decided to work together, and by early March they were partners, ²⁶ with offices in Launceston, Zeehan and Queenstown. Sidney was to be the firm's west coast representative until the brothers emigrated to New Zealand, and in the late 1890s Alfred and Sidney gradually assumed different responsibilities within the firm which became more distinct after they left Tasmania. Alfred was the principal architect and engineer, while Sidney acted as the firm's contractor and client relations man. This division of labour allowed them to make the best use of their skills and talents, and, interestingly,

parallels an association between the leading Chicago skyscraper architects, Daniel H. Burnham and John Wellborn Root.²⁷

Whereas Alfred Luttrell has been simply characterised as a "jovial man",²⁸ Sidney has provoked much more colourful descriptions. Described as a "great go-getter [who was] able to achieve things other people couldn't do", Sidney's nickname in New Zealand was "Luttrell the Limit".²⁹ At school in Launceston he had distinguished himself as an athlete, particularly in the fields of cycling, rowing and yachting. "Yachting was his favourite sport", but in New Zealand horse-racing was also one of his passionate interests.³⁰ Indeed, the design of two totalisator houses for the Tasmanian Turf Club in 1897³¹ would suggest that Sidney's interest in horse racing, which led to a number of very important commissions for the firm in New Zealand, was already awakened in Tasmania and bringing contracts to the practice. Sidney Luttrell's energy and drive were vital ingredients in the association between the two Luttrell brothers, but in the New Zealand phase of their practice the dominance of Sidney's strong personality has had the effect of robbing Alfred of the recognition he deserves.

During the two decades in which Alfred Luttrell practised in Tasmania the chief centres of political, social and architectural activity were Hobart, in the south, and Launceston, in the north. A keen rivalry had existed between the two cities from the earliest days of settlement and with the mining boom of the 1870s the latter assumed a much greater importance within the affairs of the colony. Whereas Hobart had enjoyed its architectural heyday in the 1830s and 1840s, Launceston's building boom, from which Alfred Luttrell benefited, occurred during the last third of the century, giving the city a distinctly late Victorian character.

Local architects such as William Henry Clayton, later New Zealand's first and only Colonial Architect,³² and Melbourne firms such as those already mentioned in connection with Harry Conway, helped to transform Launceston from a penal township into a centre of industrial and commercial activity.³³ Secular and ecclesiastical buildings bore witness to the prosperity of the period, becoming more eclectic and more exuberant in their facade composition and ornamentation as the nineteenth century came to an end. Joseph's Corner Shops (architect unknown, circa 1885),³⁴ the former Methodist Church in Margaret Street

(architect unknown, 1888) ³⁵ and Alfred Luttrell's Brisbane Hotel (1888) ³⁶ are just three examples of the High Victorian style which introduced an element of ornamental exuberance to the colonial streetscapes of towns such as Launceston.

The work of Alfred and Sidney Luttrell in Tasmania illustrates the way in which one practise responded to the architectural climate of the late Victorian era, and reveals how English models were modified by the different circumstances and expectations of colonial life.

Alfred Luttrell, Architect of Launceston, started his business modestly, building cottages and combination shops and dwellings on the inner city streets of Launceston. ³⁷ These commissions, for houses or alterations and additions to existing dwellings, were a very necessary part of the architect's early career. As the practice grew and flourished, however, particularly after the partnership with Sidney was formed, such minor contracts gradually gave way to those for more substantial public buildings. In this way house design became a more marginal feature of the Luttrell Brothers' *oeuvre* in the late 1890s and this trend continued when the brothers

established themselves in New Zealand.

In Tasmania, Alfred Luttrell designed both terraced and detached houses. The detached dwellings were generally built in the developing suburbs of Launceston, whilst in the central city area terraced housing produced a streetscape closer to that found in English towns. A very early example of a terraced group by the architect stands on the corner of Wellington and Brisbane Streets. Built for H.A.B. Locke in 1887,³⁸ the principal elevations of the four two-storeyed dwellings are flush with the street. The very plain treatment of the exposed brick facades suggests that Locke had imposed a very limited budget upon Alfred Luttrell, with the brief being to design dwellings which would generate income rather than create an architectural display. R. Walmsley apparently had the same idea in mind when he commissioned Luttrell to design nine brick cottages and two two-storeyed shops to be erected in Charles Street in 1889.³⁹ The single-storey cottages are grouped in pairs on Battens Street, which runs perpendicular to Charles Street, and are thus hidden from view on Charles Street by the shops. They are built of brick, with corrugated iron covered hipped roofs and verandahs which are supported on timber posts

with cast iron brackets. A central doorway is flanked by two windows in each cottage and at the roofline the brick party walls clearly define the size of each dwelling. The shop fronts present a more imposing facade, but again it is the use of architectural elements, such as the string course, the label mould and the pilaster, rather than applied decoration which generates an ornamental effect. The exuberant ornamentation of colonial High Victorian eclecticism is thus absent from Alfred Luttrell's early dwellings which instead owe more to the simple architecture of an earlier colonial era.

Luttrell moved a step closer to the typical High Victorian colonial terrace, with a commission which provided more money but a very similar brief to that received from Walmsley. Stuart Villas on Margaret Street, designed in 1889 for D. Leitch,⁴⁰ is a terraced group of six two-storeyed houses with a combined shop and dwelling at the north-west end. The unity of the group is established with a parapet above the bracketed cornice, and further emphasised by a pediment rising above the central house into which is set the name and date of the building. Cast iron valances trim the ground floor verandah and first floor balcony which is enclosed by a balustrade. In New South Wales the

terrace verandah served an important practical role during the summer months, but in Tasmania this element generally had a decorative function only. Substantial alterations have been made to the exterior of the building over the years, destroying the integrity of the group and distorting the architect's intention. Alpha Terrace, on the other hand, is a terrace by Alfred Luttrell dating from the same period which has been preserved intact and is included in the register of the national estate as a typical representative of its genre.⁴¹

Built in 1889 for A. Castley,⁴² Alpha Terrace is a group of four two-storeyed houses, which are stepped up the slope of St. John Street. The principal facade is a highly ornamental composition of cast iron valances, verandahs and balustrades, bracketed cornices, decorative parapets with swags beneath shell tympana, stuccoed barley-twist colonnettes and label moulds surrounding the ground floor windows. Whereas the exterior is a peculiarly colonial concoction, the plan of these houses follows the convention established by Victorian terraced houses in England.⁴³ Alpha Terrace, and the slightly later terrace house for Captain S. Tulloch (Charles Street, 1895),⁴⁴ demonstrate the architect's familiarity with a very popular

Victorian formula for inner city dwellings which had been modified by colonial architects and builders. Luttrell's detached cottages ⁴⁵ demonstrate a similar reliance upon colonial conventions of domestic design, but in his larger houses and villa residences ⁴⁶ there is a stronger element of originality which anticipates the domestic style of the Federation period.

The Federation Style was peculiar to Australia, and flourished in the period 1900 to 1914. The Federation house incorporated elements drawn from the English Queen Anne Revival, the American Shingle Style, and the contemporary Art Nouveau and Arts and Crafts movements. ⁴⁷ In Launceston the architects J. Martyn Haenke and Thomas Searell, from New Zealand, gave the city its most successful examples of the style. ⁴⁸ Alfred Luttrell left Tasmania before he had designed any houses which could accurately be described as being in the Federation Style, but it is possible to detect, in the architect's work of the 1890s, some sympathy for the principal themes of this native domestic style.

The farmhouse for G.T. Collins (Ellerslie, Tasmania, undated) marks a transitional stage in Alfred Luttrell's work between the typical Victorian dwelling and the Federation house.

A date before 1897 and after 1893 would seem likely for the work, given that the plan is signed by Alfred alone and that the address given on the plan was not occupied by Alfred until September, 1893.⁴⁹ The plan of the Collins' house is carefully compartmentalised in the Victorian manner, but the principal rooms are of a uniform size which would have given the family greater flexibility in designating the specific function of each room. Bay windows in the master bedroom and the two rooms at the front of the house provide spatial interest, particularly in the latter rooms where their placement at the outermost corners of the house introduces a diagonal axis which was a very popular Federation Style theme.⁵⁰ Moreover, these windows dictate the profile of the roof and the shape of the verandah, foreshadowing the more picturesque and complex roof forms which dominated the appearance of the Federation house. The verandah of turned wood rather than cast iron, which extends around three sides of the building, also anticipates the Federation house, reflecting the Australian domestic style's significant debt to the American Stick and Shingle Styles.⁵¹

Alfred Luttrell's awareness of the Shingle Style is perhaps also evident in the design of 'Penghana', the residence built for

Mr. Robert Sticht, general manager of the Mount Lyell Mining and Railway Company, Queenstown, in 1897.⁵² This imposing two-storeyed brick house which stands overlooking the town has a hipped roof with cross gables at the front of the house into whose ends are set attic windows surrounded by timber shingles. Shinglework became very popular with Federation architects, particularly as a covering for the upper wall and gable surfaces, because it allowed them to create distinct horizontal divisions within the wall surface by the use of contrasting materials.⁵³ At 'Penghana' the contrast between exposed brick and timber is further enhanced by the return verandah on the ground floor which is carried on timber columns. The roof of the house is covered with iron rather than the ubiquitous Marseilles tile of the Federation era,⁵⁴ but the isolation of Queenstown rather than any reluctance on Luttrell's part to use the material is probably responsible for this fact.

'Penghana' would not have appeared out-of-place in the contemporary suburbs of Hobart or Launceston, but its erection in Queenstown reveals the importance of the mining industry in late Victorian Tasmania. The wealth created by the exploitation of the island's mineral resources enabled public bodies,

private groups and individuals alike to finance numerous building projects in the mining towns and rural communities of the north and west of Tasmania. Alfred Luttrell was commissioned to design houses, churches and commercial buildings for residents in these townships. While his domestic output declined in the late 1890s the architect's ecclesiastical work assumed greater importance during the same period, becoming the practice's second greatest source of income after commercial design.

In Tasmania Alfred Luttrell designed thirteen churches, seven of which were for the Roman Catholic Church despite his Anglican background. In December 1886, less than six months after he had begun to practise architecture, the young architect called tenders for the construction of a Roman Catholic church at Brother's Home,⁵⁵ but, with the exception of a Presbyterian Sunday School building at Evandale,⁵⁶ the remainder of Luttrell's ecclesiastical work was carried out after 1895. By this time not only would the architect's reputation have been firmly established, but the effects of the depression in the early 1890s would also have begun to abate, thus allowing the continuing benefits of the mining boom to be realised in the

construction of churches for Roman Catholic, Anglican, Congregationalist and Wesleyan congregations alike.

Churchmen throughout the northern half of the colony called on Alfred Luttrell to design buildings for them, but only one of these was erected in Launceston, the city in which the architect was based until 1899.⁵⁷ This church, the Price Memorial Hall,⁵⁸ was one of two buildings designed by Alfred Luttrell for the Congregationalists in Tasmania. These were described by contemporary reports as being "Queen Anne Americanised"⁵⁹ in style, but the architect and his Tasmanian clients generally preferred a simplified Gothic style for church buildings which could create an ecclesiastical appearance with the minimum of cost and effort.

The Price Memorial Hall [///. 2], raised to the memory of the Reverend Charles Price by the Congregational Church of Launceston in 1895,⁶⁰ and the Congregational Church in Latrobe (1899)⁶¹ are strikingly similar in elevation and plan. Built of brick, "set off with cement mouldings, pediments and [other] enrichments",⁶² the churches are almost identical in their facade treatments to the uppermost level of T. Anthoness's Royal Hotel in Williamstown, Melbourne (1890),⁶³ possibly a

fortuitous coincidence but also suggesting architectural plagiarism on Alfred Luttrell's part, and offering a most unusual precedent for a religious building. Both churches have a central entranceway set within the principal facade which gives access to a double aisled hall with a speaker's platform at the opposite end. A gallery above the entrance of the Price Memorial Hall, and presumably the Latrobe church also, provide additional accommodation for the worshippers, and a vestry and classroom beyond the platform complete the rudimentary internal arrangements which reflect the non-conformist church's emphasis on preaching rather than ceremony and ritual.

The roof of the Price Memorial Hall is carried on hammer-beam trusses, a method of construction which Alfred Luttrell was to use in most of his New Zealand church designs. The revival of open timber roofs was one result of the new attitude towards church architecture which had been fostered by architects such as A.W.N. Pugin and groups such as the Cambridge Camden (later Ecclesiological) Society during the early Victorian period. However, unlike the Roman Catholic and Church of England buildings designed under the influence of Pugin and the ecclesiologists, the customary model for

non-conformist churches and chapels in nineteenth-century England was one in which only the street elevation was given a decorative architectural treatment. Luttrell's Congregational churches conform to this type, ⁶⁴ although the two largest non-conformist churches in Launceston, Crouch and Wilson's Paterson Street Uniting Church (Wesleyan, 1866-8) and Grainger and d'Ebro's Christ Church (Congregationalist), were clothed in the revived Gothic style. The limited finances available to the Launceston and Latrobe parishes for whom Alfred Luttrell worked is perhaps the most likely reason why the architect did not follow the precedents established by these churches. Instead Luttrell chose to apply a highly decorative surface of stuccoed ornament to the principal facades of his Congregational churches, treating the remaining three sides very plainly and, therefore, very economically.

The Latrobe church was described in the North-West Post as being of the Queen Anne style "with alterations as introduced by American architects". ⁶⁵ The contrasting brickwork and cement trim, the free use of highly idiosyncratic pseudo-classical motifs, and the domestic scale of the facades are the chief characteristics of Luttrell's Congregational churches which

could be described as "Queen Anne" in style, but it is more difficult to discern an American influence in these works. Perhaps it was the boldly arched entranceway of both buildings which was recognised as an American Romanesque addition to the apparent Queen Anne influence. Certainly it would be hard to find another motif within these facades which could be considered peculiarly American in style or usage, and even the English influence has been radically modified by the colonial provincialism of Australian High Victorian architecture. Alfred Luttrell's Congregational churches celebrate the art of the architectural modeller and convey their parishioners' prosperity and confident hopes for the future, but it was the architect's Gothic style churches in Tasmania which were to serve as starting points for all but one of his New Zealand churches and which appear more ecclesiastical to modern eyes.

Alfred Luttrell designed Gothic churches for small Anglican, Wesleyan and Roman Catholic parishes in Tasmania, which, with their limited resources, usually had to settle for timber structures even though they would have preferred the permanence of masonry construction.⁶⁶ Holy Trinity Church of England (St. Mary's, 1896) [III. 3] and St. Joseph's Roman

Catholic Church (Queenstown, 1897) are typical of the weatherboard churches, erected by Luttrell in the late 1890s. These expressed an appropriately ecclesiastical effect by the use of lancet windows, crosses atop gable ends and sometimes an entrance tower, as at Holy Trinity. In plan these churches were usually little more than halls, with a single central aisle running from the entrance to a shallow chancel or sanctuary framed by a pointed arch and flanked by a sacristy. Ornament was concentrated in the chancel, the method of construction was 'honestly' revealed, and the different elements which combined to make up the church - chancel, nave, tower and/or entrance porch - were clearly differentiated on the building's exterior.

The principles of Gothic design, based ultimately on the theories of Pugin and the ecclesiologists, were thus applied by Alfred Luttrell to church planning in Tasmania and, subsequently, in New Zealand. Works such as St. Joseph's, Queenstown illustrate the architect's very simple and also somewhat superficial use of Gothic motifs, but in New Zealand he developed a more individual interpretation of the Gothic style.

One important point of similarity between the Luttrells' Tasmanian and New Zealand work for the Roman Catholic Church was the valuable patronage of a major figure within the church hierarchy; first Father Daniel Beechinor, Dean of Launceston,⁶⁷ and later Father Thomas Price, Chancellor of the Diocese of Christchurch. In Tasmania Father Beechinor was actively involved in the diocesan church building programme and awarded the commissions for the churches at Lefroy (1896)⁶⁸ and Turner's Marsh (1898)⁶⁹ to Alfred Luttrell. A number of lesser contracts for work on the Presentation Convent in Launceston⁷⁰ were also received by the Luttrells from Father Beechinor, and it is possible that a recommendation from the Dean of Launceston alerted the church in Christchurch to Alfred Luttrell's familiarity with Roman Catholic architecture. The architect's Tasmanian churches are thus less important in themselves as examples of Gothic architecture than they are as precursors of the more ambitious and successful Roman Catholic churches designed in New Zealand, and as evidence of the level of development attained by the ecclesiastical world in Tasmania on the eve of Federation.

Alfred Luttrell's commercial buildings, his most significant

contribution to the architecture of the island colony, further serve to exemplify the specific building needs of colonial townships in the late 1880s and 1890s, and demonstrate the way in which High Victorian eclecticism was transformed by colonial provincialism.

In 1887 the twenty-two year old architect had designed his first major commercial structure.⁷¹ Rising above Cameron Street in Launceston, Victoria Buildings was a two-storeyed structure with a symmetrical classical facade. Like most commercial architecture the street elevation was the only exterior wall intended to be seen by the public and was therefore the only one given a decorative treatment. Cement, moulded to resemble stone, covered a brick wall which was divided into seven bays by pilasters. The three central pilasters supported a segmental pediment bearing the building's name and year of opening. The classical appearance of the building was established by the architect's use of motifs such as the pediment, the balustrade topped by urns, and the panels beneath the first floor windows. The latter created the impression of balustrades but were in fact only relief panels, used by Alfred Luttrell to fill the wall space between the floors.

Architectural elevations of Renaissance buildings such as those reproduced in James Fergusson's History of the Modern Styles of Architecture ⁷² may well have provided Alfred Luttrell with historical models on which to base the design of Victoria Buildings. Inigo Jones's Banqueting Hall, Whitehall (1619-22), for example, was illustrated by Fergusson ⁷³ and it must have followed quite naturally that a young architect, working on his first major commission, would have sought to establish the authority of his work by ~~by~~ 'borrowing' motifs from English masterpieces such as those by Jones. The Banqueting Hall is an incomparably superior work of architecture to Luttrell's youthful effort, but the Tasmanian architect nevertheless aspired to create a work of architecture rather than a mere building by the use of a Palladian 'centre and ends' composition; within which the balustraded relief panels also suggest a debt to the English Palladian tradition. A year after he had designed Victoria Buildings, Alfred Luttrell once again employed a 'centre and ends' composition with the same elements of pediment, balustrade, urns and relief panels for the facade of the reconstructed Brisbane Hotel. He did so in such an aggressively eclectic manner as to marry the classicism

of the Renaissance palazzo with the vulgarity of the colonial High Victorian style.

The remodelled Brisbane Hotel [III. 4] ⁷⁴ is one of Launceston's best-known buildings, although the architect's name is virtually forgotten in that city today. The facade still stands on Brisbane Street but behind it now rises a shopping arcade rather than the hotel which was once Launceston's finest. ⁷⁵ Luttrell was responsible for the facade and alterations to the entire building, excluding the arrangement of the ground floor rooms, and a line drawing of his elevation design appeared in the Australasian Builder and Contractors' News in 1889. ⁷⁶ This was the first of several buildings designed by Alfred Luttrell around 1890 to be illustrated in the building newspapers of the day. ⁷⁷ The publicity and praise he received in the press must have considerably helped the young architect to build up his practice and a reputation for good work.

The hotel is three storeys high, divided like Victoria Buildings into seven bays, and differentiated at each level by the window treatments. To the left of the central entrance bay, arcuated loggias at the ground and first floor levels are reminiscent of Renaissance loggias such as that found in

Brunelleschi's Foundling Hospital in Florence (1419-24). Alfred Luttrell gives further weight to this similarity by setting medallions into the spandrels of the arched openings on the ground and first floors just as Brunelleschi had done in his hospital design. To the right of the central bay Luttrell again uses the balustrade-like relief panels seen in the Victoria Buildings. In the hotel facade these panels are more than merely space fillers, however, as they assert the symmetry of the composition by echoing the forms of the loggia balconies. Within the entrance bay a Palladian window on the first floor, framed by barley-twist columns and crowned by shell tympana above the side lights, also rests upon such a panel. The architect gives further prominence to this bay by projecting it slightly forward of the main axis, crowning it with a segmental pediment bearing the name of the hotel and its owner, and even determining the placement of the street lamps to correspond with its width. Giant fluted pilasters, with composite capitals, which rise through the two lower storeys also establish the 'centre and ends' composition, and counterbalance the strong horizontals of the first floor string course and the parapeted cornice. The window openings, grouped in threes on either side

on the central bay, are arched at the ground and first floor levels where the public rooms are situated, but on the second floor plain rectangular sash windows with pointed hood-moulds indicate the location of the bedrooms.

Rather than the horizontal roof line one would expect with such a facade, Luttrell designed a belvedere which rose slightly behind the central bay on a pavilion roof, providing hotel patrons with a panoramic view of Launceston. This roof form gave the hotel's facade a French flavour, but as it was barely visible from the street, the pavilion would not have distracted the viewer from immediately recognising the facade's strongest influence, the Italian palazzo; easily the most popular model for commercial architecture in England since it had been introduced by Charles Barry in his Travellers' and Reform Clubs in London (1829-32; 1837-41).

The difference between the facades of the Victoria Buildings and the Brisbane Hotel is considerable, revealing the architect's assimilation of the High Victorian style which was no longer in vogue in England by the 1880s, but which continued to influence colonial architects until the end of the century. Alfred Luttrell's Brisbane Hotel eloquently expresses the Victorian idea

that a building was not a work of architecture until the ornament had been applied. Even as late as 1899 the architect continued to clothe works such as the River Don Trading Company building (Devonport, 1899) in the vulgar garb of High Victorian eclecticism. More important to the subsequent development of his commercial work in New Zealand, however, were buildings like the Marine Hotel in Launceston, which were derived from the more contemporaneous art of English architects working in the Queen Anne style.

Commissioned by R. Earl, Luttrell once again undertook the job of making extensive alterations to an existing building, the Marine Hotel [III. 5], in 1890, but as with the Brisbane Hotel the facade is entirely his own work. A line drawing of the principal elevation was published in August of the same year ⁷⁸ and it shows that in the space of two short years Alfred Luttrell had developed a much bolder and more modern approach to the handling of classically derived motifs. The Australasian Builder and Contractors' News described the building as Queen Anne in style, and this classification was subsequently applied to a number of Luttrell-designed buildings in Tasmania. ⁷⁹

The Queen Anne style had emerged in England in the 1870s,

where it was most notably developed by Richard Norman Shaw. Queen Anne was one of several vernacular styles which architects explored as the rigid division between classical and Gothic architecture broke down during the latter half of Queen Victoria's reign. It was characterised by exposed brickwork, an intimate, domestic scale, an honest expression of construction, and a free use of classical motifs.⁸⁰ Looking at the Marine Hotel it becomes apparent why the building journal writer labelled the facade as Queen Anne. Exposed brickwork is complemented by, and contrasted with, cement dressings and although the composition is a symmetrical one it is not based on a specific classical architectural model. Idiosyncratic details such as the gable ends, with their scroll brackets and bull's eye mouldings combined in a manner never found in ancient or Renaissance architecture, further emphasise the anti-classical appearance of the facade and are highly characteristic of the Queen Anne style. The gable ends stand atop the end bays of the four-bay composition and between them stretches a pitched roof, which gives the facade a domestic quality lacking in the Brisbane Hotel, and a loggia, handled more confidently within the facade of the later hotel, which creates a

three-dimensional play of light and shade, mass and void across the surface of the building.

A tender notice placed in the Launceston Examiner in March 1890⁸¹ by the architect for alterations and additions to a building in Paterson Street, Launceston, may refer to a building which is very similar in its facade treatment to the Marine Hotel. The Education Department building at No. 68 is also four bays long and two storeys high, with arcuated loggias running the entire length of the ground floor. At the first floor level a central two-bay loggia is flanked by rectangular sash windows, above which decorative gable ends provide a vertical element in the composition. The Paterson Street building has a more ornamental surface texture than the rebuilt hotel, but the striking likeness between the facades of the two works would seem to indicate very strongly that Alfred Luttrell designed both buildings.

In 1890, as Alfred Luttrell was completing the renovations to the Marine Hotel, Australia was heading for a nationwide depression. A financial crash in South America brought about a sudden end to the prosperity of the 1880s as English banks withdrew funds invested in the colonies to compensate for the

Argentine collapse.⁸² "Building and business stopped",⁸³ although Tasmania was to some extent protected from the effects of this depression by the highly profitable mining industry. The marked decline in the amount of work undertaken by Alfred Luttrell, at a time when one would expect his practice to be increasing, however, shows that Launceston did not escape entirely from the financial slump.

Luttrell was probably luckier than most Australian architects during the depression, for in 1891 he won the competition for the design of the temporary annexes to house the Tasmanian Exhibition scheduled for the summer of 1891-1892.⁸⁴ As with most buildings of this type, the annexes were not intended to be a permanent feature of the City Park but were instead regarded as a temporary functional adjunct to the more ornamental exhibition hall which was designed by another architect, J. Duncan.⁸⁵

Exhibition buildings in the nineteenth century were commonly built of iron and glass as these materials could be quickly assembled to cover large open spaces well suited to the needs of the exhibitors. The earliest example of this type of structure was the Crystal Palace, London, built by Joseph

Paxton for the Great Exhibition of 1851. From the plan and perspective view of the Tasmanian Exhibition buildings, illustrated in the Australasian Builder and Contractors' News,⁸⁶ it is clear that Alfred Luttrell followed overseas precedents, such as Paxton's, in his design. Rows of columns rose to support a corrugated iron saw-tooth roof⁸⁷ with south-facing skylights, and the large internal space thus created could easily be partitioned off into the necessary display areas. Luttrell was particularly praised by contemporary critics for the way in which his plan accommodated trees in the City Park,⁸⁸ a feature of Paxton's design for Hyde Park.⁸⁹ One observer even went so far as to declare that, although "exhibition buildings are habitually such hideous monstrosities, from Paxton's Crystal Palace to the more than usually atrocious Paris Exhibition of 1889, ... [Alfred Luttrell] presents a fairly creditable specimen of Exhibition architecture".⁹⁰ The architect was also complimented upon his winning design for a Certificate of Award for the Tasmanian Exhibition which was described as a "very artistic specimen of pen and ink drawing".⁹¹

The majority of the works designed by Alfred Luttrell prior

to 1897 were built in Launceston, although from the beginning of his career the architect had received commissions from groups and individuals outside the city. With the improving economic situation in the latter half of the 1890s, and Sidney's establishment as the west coast representative of the firm, the practice was able to take on even more out-of-town work. Between 1896 and 1900 Alfred and Sidney Luttrell, Architects, opened branch offices on the west coast and in the northern town of Devonport.⁹² Although the number of commissions undertaken by the practice declined during this period, the buildings designed and built by the Luttrell brothers in these towns were larger and more costly than their earlier Launceston works.

Whereas church congregations could not always afford the permanent materials they would have liked, businessmen usually had greater financial resources at their disposal, and so commissioned the Luttrells to build in brick and stone. Many of these new commercial premises were built on Tasmania's west coast where the mining towns of Zeehan, Strahan and Queenstown were beginning to take on a more settled, urban aspect. The Luttrell brothers designed business premises, banks,

hotels, theatres, and shops in these towns, and in Devonport, using a decorative architectural language which was intended to express their clients' affluence and prosperity. In New Zealand the corporate image which a company's building presented became an important consideration in the Luttrell's commercial structures and this concern may be found in Tasmanian works such as the premises for the River Don Trading Company, Devonport of 1899.

The River Don Trading Company building [III. 6] ⁹³ is a richly decorated example of colonial High Victorian classicism which expresses the company's success and good standing through the use of architectural display. A less progressive design stylistically than the Marine Hotel, Launceston, this building nevertheless shows Luttrell using classical elements in a more confident and less self-conscious manner than in earlier works. The building is a two-storeyed brick structure rendered with cement and dominated on the ground floor by the plate glass windows of a grocery store and offices. A verandah, carried on cast-iron pillars and decorated by a valance of cast-iron lacework, shelters the shop fronts whilst corrugated glass and an inset gable faced with leaded glass within its surface allow

daylight to reach the pavement below. Above the verandah Corinthian pilasters and engaged columns divide the elevation into three bays, each containing two round-headed windows. The columns which flank the central bay are topped by small pediments between which a row of three-quarter size pilasters alternate with shallow niches crowned by shell tympana and support a larger pediment, broken at the bottom to permit the insertion of a clock-face. This facade recalls an earlier building by an unknown architect erected for the River Don Trading Company in Sheffield, south of Devonport (1883),⁹⁴ further evidence of the company's concern for a unified corporate image. The Luttrells' building was enthusiastically described in the North-West Post as "reflecting alike credit on the enterprise of the spirited proprietors, and on the professional skill and judgement of the gentlemen . . . who designed the structure".⁹⁵

Complimentary reviews from the Tasmanian press were often received by the Luttrell brothers and glowing words of praise were generally repeated every time one of their buildings was completed. The premises for Messrs. McKay, Sampson and McKinlay, Queenstown (1897)⁹⁶ and the National Bank of Tasmania, Queenstown (1898)⁹⁷ are two further examples of

buildings which were favourably reported in the newspapers of the day .

The Luttrell brothers' practice at this time would appear to have gone from strength to strength. Why then did they emigrate to New Zealand in 1902 ? For at some time during these years Alfred and Sidney Luttrell sailed to New Zealand, with their families and brother George,⁹⁸ to take up permanent residence in Christchurch, thus bringing to an end their thriving Tasmanian practice.

Tender notices for work by the firm continued to appear in Tasmanian newspapers until December 1900, when Sidney at least was still residing on the island, as the Strahan Banner reported that Mrs Sidney Luttrell nearly drowned as the result of an accident on the bank of the Manuka Creek that same month.⁹⁹ However, in the Building and Engineering Journal of Australia and New Zealand of May 1900,¹⁰⁰ a tender notice appeared for a brick hotel in Strahan, plans of which could be viewed at the Gippsland Hotel, Melbourne, and this raises the possibility that Alfred had left Tasmania for mainland Australia. Sidney Luttrell's obituary notice in the Press¹⁰¹ states that he arrived in Christchurch in 1901, a year before

Alfred, although the first tender notice placed in a Christchurch newspaper by the younger partner did not appear until October 4 1902.¹⁰² Nearly two years in the lives of Alfred and Sidney Luttrell cannot be accounted for. Possibly a visit to the United States by one or both of the men could explain these lost years as their commercial work in New Zealand was to acquire a distinctly American inflection.

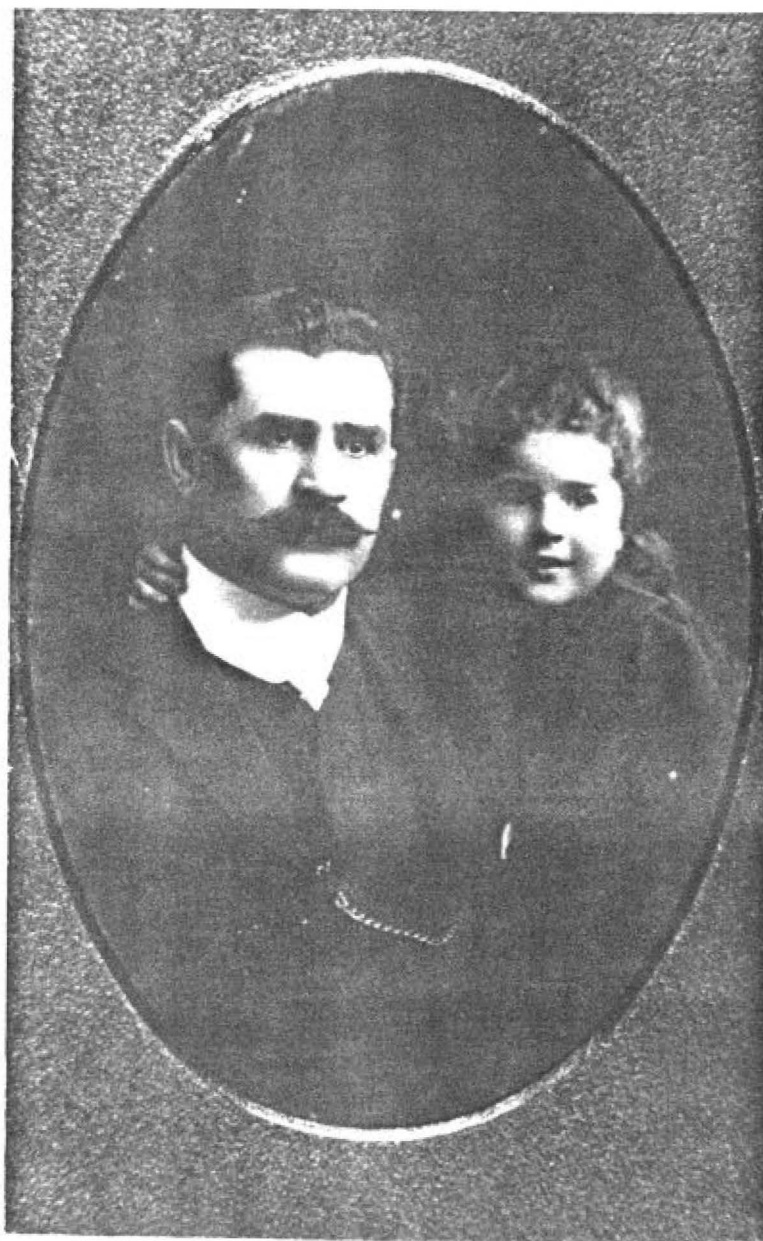
The contract for the White Hart Hotel, Christchurch¹⁰³ is often cited as the reason behind the Luttrells' arrival in New Zealand.¹⁰⁴ However, this alone does not seem to be an adequate explanation, particularly as it is very likely that the hotel was designed after the brothers settled in New Zealand. Even allowing for the possibility that the commission for the hotel was secured by Alfred and Sidney Luttrell in Tasmania, it was common practice for architects who were awarded overseas commissions to employ the services of a local architect to supervise the building's erection, thus allowing the designer to continue his practice without the interruption of an overseas sojourn. In this the Luttrells could have followed the example of Australian architects such as Leonard Terry¹⁰⁵ and Grainger and d'Ebro,¹⁰⁶ who designed buildings for New Zealand clients.

Alternatively, one of the brothers could have travelled to New Zealand to supervise the hotel's construction whilst the other remained in Tasmania. Instead the Luttrells chose to uproot their families and their practice: and so it was in New Zealand that the brothers' combined talents produced their most innovative and successful works of architecture.

The Luttrells made an important contribution to the architectural character of numerous townships in northern Tasmania, designing houses, churches, commercial buildings and even grandstands ¹⁰⁷ in the colony with equal facility. Stylistic continuity between their Tasmanian and New Zealand work is evidenced by a concern for broad sculptural effects as seen in the Marine Hotel, a preference for a simple Gothic style for church architecture, and an interest in corporate imagery, usually expressed by the use of a classical vocabulary. The influence of American architecture in the Luttrells' Tasmanian work is slight, as is any indication of advanced engineering skill. However, the comparatively close proximity of Sydney and Melbourne ¹⁰⁸ must surely have introduced the Luttrells to American style and technology. In Tasmania Alfred Luttrell gained the confidence and experience he needed to break new

ground in design and construction in New Zealand.

On the eve of Australian federation, as Alfred and Sidney Luttrell prepared to begin a new phase of their lives and practice in New Zealand, Tasmania was beginning to lag behind the mainland economically, never again to enjoy the same level of prosperity or importance. New Zealand at the turn of the century, on the other hand, was optimistically facing the future, benefiting from the reforms of Seddon's Liberal Government and attracting new settlers from many different walks of life: just as the gold rushes had tempted immigrants in the early 1860s. By emigrating to New Zealand the Luttrell brothers improved their career prospects and largely avoided the stiff professional competition they would have faced in either Melbourne or Sydney. In Christchurch their architecture reached a level of innovation and modernity barely anticipated by their work in Tasmania.



1] Sidney Luttrell and his daughter Elizabeth.
c. 1908.

MEMORIAL HALL

Tamar Street

Scale 8 ft. = 1 inch

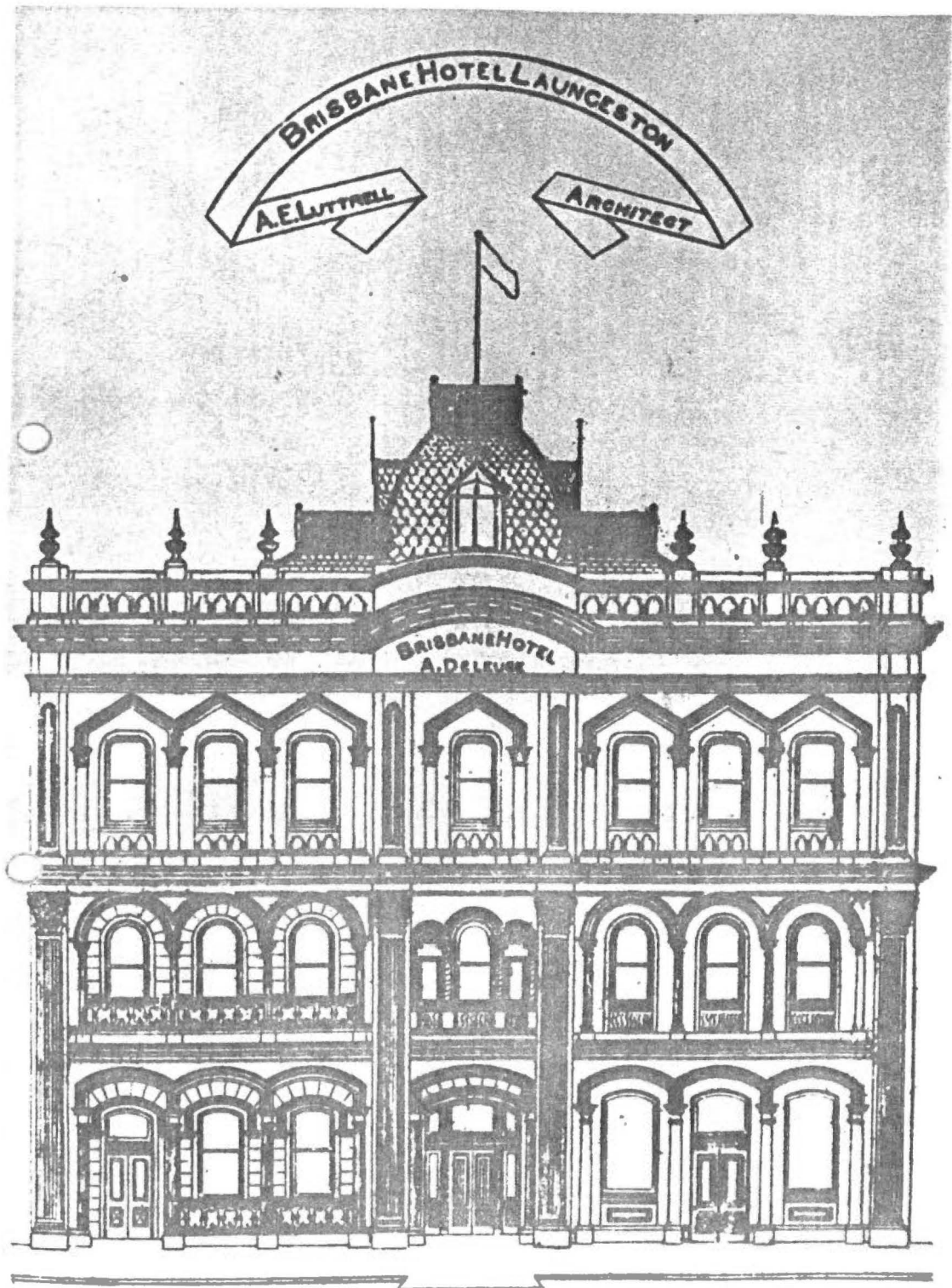


gallery over
front entrance

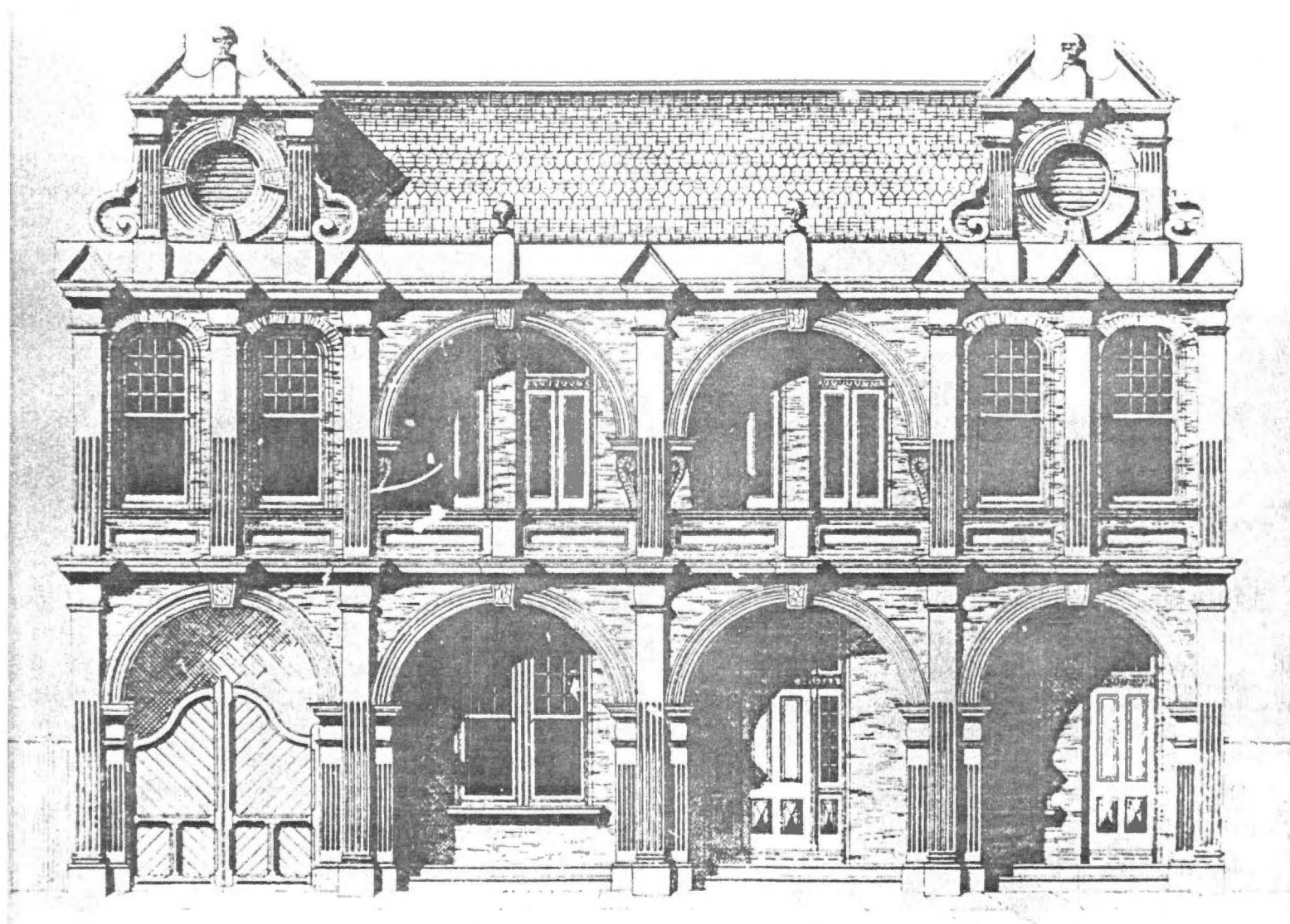
2] Price Memorial Hall, Tamar Street, Launceston. 1895.



3] Holy Trinity Church of England, St. Mary's. 1896.



4] Brisbane Hotel, Brisbane Street, Launceston. 1888.



5] Marine Hotel, The Esplanade, Launceston. 1890.



6] River Don Trading Company building, Devonport. 1899.

Chapter Two.

Commercial Buildings in New Zealand.

The city to which Alfred and Sidney Luttrell were drawn in 1902 was a bustling provincial capital which had just celebrated its fiftieth anniversary, and was preparing to mark its coming of age by hosting a major exhibition. The architectural character of Christchurch was being transformed as economic prosperity and civic pride encouraged businessmen to replace the temporary wooden structures in the commercial heart of the city with handsome buildings constructed of permanent materials. Architects were needed to design office buildings, warehouses and many other new building types, including hotels to provide accommodation for the large numbers of visitors expected to attend the International Exhibition scheduled for 1905. The Luttrells¹ must have rightly considered that their prospects for future employment were likely to be more favourable in Christchurch than in any Tasmanian town or city, and the buoyant economic climate of Canterbury, and Christchurch in particular, would seem to be a much more

convincing reason why the Tasmanian architects emigrated to New Zealand than their contract for the design for the White Hart Hotel.

After their experience in Tasmania the Luttrells were well placed to understand and to meet the urgent demand for substantial new commercial buildings in the centre of the city, expressive both of the province's confidence in the present and optimistic hopes for the future. While their recent arrival placed them at the back of the field within the local architectural scene, no doubt they hoped to play an important part in reshaping the Christchurch cityscape, and their commercial work in the first decade of the new century was to place them firmly amongst the leaders. Alfred and Sidney Luttrell were to be primarily concerned with commercial architecture in the first decade of their practice in New Zealand.

The Luttrells were early exponents of modern building technology during these years, but more importantly they made the quantum leap from the ornamental exuberance of High Victorian eclecticism to the sophistication and subtlety of the Chicago Romanesque 'skyscraper' style, which they introduced to New Zealand. Alfred Luttrell brought about change within the

cityscape of Christchurch with his office buildings, just as he had done ten years earlier in the Tasmanian towns of Devonport and Queenstown. The effect was altogether more striking in New Zealand, however, and much more significant.

The White Hart Hotel, High Street (1902, 1905-6, 1908) is generally regarded as the Luttrells' first New Zealand work, but the first major commission undertaken by the practice in 1902 was in fact a five-storeyed building for the Lyttelton Times Company in Cathedral Square [III. 7].¹ Better known today as the Atlantis Market building, the Lyttelton Times building replaced a two-storeyed structure erected in 1863 to house the newspaper publishers after their move from Lyttelton. By 1902, the oldest newspaper business in the city required more office space than that which was provided by their Gloucester Street building, designed by Armson, Collins and Harman in 1884. The company's importance within the community from the very earliest days of the province's settlement would have made the design and construction of new premises in the summer of 1902-3 a matter of great interest and prestige, and the Luttrells' work for the publishers therefore constituted an excellent start to their practice in New

Zealand.

The Cathedral Square frontage of the Lyttelton Times building marks a radical departure by Alfred Luttrell from the style of his earlier work. Largely gone are the High Victorian excesses of surface ornament, found in works such as the Brisbane Hotel and the River Don Trading Company building. In their place the architect has concentrated on the use of simple forms such as rectilinear piers and semi-circular arches to create an elevation expressive of the building's height. Applied decoration is still an integral part of the facade design but Luttrell has tried to achieve an ornamental effect principally by manipulating the shape and arrangement of the fenestration. In this he follows the example of Chicago architects working in the 1880s and 1890s who sought to reduce the masonry content in the wall surfaces of commercial buildings in order to increase the fenestration and thus the desirability of the office space within.

The ground floor of the Lyttelton Times Company building is dominated by two large arched windows which flank a central entrance, also arched in profile. Emphasis is given to the central bay by the use of square-headed windows on either side

of the door and two round windows within the spandrels of the arch above. The three bays thus created are framed by consoles which are perhaps derived from John Wellborn Root's Insurance Exchange Building (Chicago, 1884-5) and The Rookery (Chicago, 1886),² where the motif is used to frame the central entrance bay and to echo the form of the angle tourelles which complete the principal elevations.

Above this base Alfred Luttrell also suggests a debt to the architecture of Root and his Chicago contemporaries in the use of semi-circular arches to group together several floors of square-headed windows. In the side bays paired arches, springing from highly individual capitals, subsume two floors, whereas within the central bay three floors are combined under two broader arches which dictate the shape of the central third floor windows. Finally, the semi-circular motif is repeated in an attic window set within a gable directly above the doorway, and in this way the positioning of the arched forms is stepped up towards the roofline so as to unify the composition and to emphasise the building's height.

The vertical combination of floors was a popular device amongst the architects of early modern office buildings in

Chicago and New York as it produced a building which stood out boldly from its neighbours, usually less imposing in scale and based on the traditional Italian palazzo model.³ Less characteristic of Chicago 'skyscrapers', however, are the draped consoles and prominent keystones adorning the third floor of the Lyttelton Times building, remnants of Alfred Luttrell's Victorian attitude to architectural ornamentation at this time. That is not to say that modern Chicago office buildings were wholly devoid of applied ornament, however. In Root's Insurance Exchange Building, for example, pilaster capitals are used to highlight the wall arcading just as Luttrell used similar blocks of carved ornament within the facade of the Lyttelton Times building to halt the upward movement of the brick piers which accentuate the facade's predominantly vertical emphasis.

The significance of the Lyttelton Times Company building within Alfred Luttrell's *oeuvre* lies in the fact that whereas the River Don Trading Company building of only three years earlier had represented all that was provincial and eclectic about the architect's approach to commercial architecture, the premises for the newspaper publishers' introduced in embryo the idiom of

the Chicago high-rise. The building therefore demonstrated Luttrell's knowledge of American commercial architecture at a time when Cathedral Square was dominated by two and three storey buildings in a variety of Italianate styles. On either side of the Lyttelton Times building in 1903 were the three-storeyed T.G. Mutual Life building, completed in 1885,⁴ and Warner's new hotel of the same height, recently rebuilt by J.C. Maddison after the original building was destroyed fire in 1900.⁵ Until the rival Christchurch Press Company completed construction of their five-storeyed premises in 1909⁶ the Lyttelton Times Company's building was the tallest structure in Cathedral Square after the cathedral itself. It anticipated by three years the Luttrells' seven-storeyed New Zealand Express Company building (corner Manchester and Hereford Streets, 1905-7), hailed as the first American inspired 'skyscraper' in the city,⁷ and introduces the vexing question of how Alfred Luttrell came to be aware of Chicago commercial architecture in the early years of this century.

Perhaps the most likely way in which Alfred Luttrell was exposed to American commercial architecture of the late nineteenth century was by the circulation of architectural

journals. The English Builder (first published in 1842), the Building News (1862) and the Studio (1893), carried descriptions and illustrations of American architecture ⁸ and were available in Australia and New Zealand, where they were complemented by American journals such as the American Architect and Building News (1876), the Inland Architect (1877), and later the Craftsman (1901-16). These periodicals could quickly transmit architectural ideas from the United States to a wide audience of professionals and interested amateurs who were involved in all aspects of the building industry, thus greatly helping to reduce the isolation of colonial architects and builders. In Australia the Australasian Builder and Contractors' News and the Building and Engineering Journal of Australia and New Zealand provided a local forum for the discussion and reproduction of works by American architects, responding particularly favourably, for example, to the Richardsonian Romanesque style in the early 1890s. ⁹ As their titles suggest, these journals also catered for a New Zealand readership, acknowledging in this way the close architectural links between the two countries, but they were primarily concerned with Australian architectural activity. It was not

until 1906, when the New Zealand Building Progress was first published, that New Zealand architects were able to subscribe to a periodical exclusively concerned with their own architectural scene,¹⁰ and before this time newspapers were often the only forum available to local architects wishing to discuss their work or debate an issue.

Another important source of Chicago architectural influence could have been the numerous guidebooks of that city published in the 1880s and 1890s. Works such as Commercial and Architectural Chicago (1887) and J.W. Taylor's View Album of Chicago (1893), the latter undoubtedly issued to coincide with the Chicago World's Columbian Exposition held in 1893, could have given Alfred Luttrell an appreciation of the Chicago 'skyscraper' style within its original urban setting. One aspect of the style's appeal for the Tasmanian architect may have been its ability to make an office building stand out from its neighbours, a feature of the Chicago high-rise immediately apparent in contemporary photographs of the Mid-West city's commercial district.

Alfred Luttrell's knowledge of American architecture gained from periodicals and other publications may well have been

complemented by a direct experience of commercial buildings erected in the United States. If he was not able to visit the United States, however, there were buildings closer at hand which exhibited a debt to contemporary American architecture, for in both Sydney and Melbourne during the 1890s the Richardsonian Romanesque style had attracted considerable attention within architectural circles.

Australian enthusiasm for the architecture of Henry Hobson Richardson (1836-86) and his followers was greatly encouraged by the arrival of the American Edward Raht in July 1891 to supervise the construction of two major buildings to his designs, the Equitable Life Assurance Society of America buildings in Sydney (1891) and Melbourne (1891-5).¹¹ The Building and Engineering Journal published photographs of the former building in 1896,¹² and it seems very likely that either one or both of the Luttrell brothers would have seen the latter for themselves.

The Richardsonian Romanesque style appealed to architects in New South Wales and Victoria, such as H. Desbrowe Annear and E. Wilson Dobbs,¹³ because it offered them an alternative to the ostentatious extravagance of the High Victorian Boom

Style of the 1880s, and it could be used in the design of all types of buildings, from post offices and warehouses, to schools and houses. Alfred Luttrell's work after 1901 demonstrates the architect's interest in the Chicago Romanesque style only as it could be applied to office buildings, but he was clearly attracted to the style because of its greater simplicity, efficiency and monumentality. For the first time, in his work for the Lyttelton Times Company Luttrell re-examined his approach to commercial architecture and began to evolve an interpretation of the Chicago 'skyscraper' style which was to culminate in the Dunedin office for the New Zealand Express Company (1908-10).

The White Hart Hotel was designed contemporaneously with the Lyttelton Times building but its construction was deferred, under the threat of Prohibition,¹⁴ until 1905. The hotel was then erected behind a much less elaborate facade than that which had been illustrated in the Weekly Press in December 1902.¹⁵ The original design was a sophisticated reinterpretation of the Marine Hotel, Launceston, lacking the innovative quality of the newspaper publishers' premises but well suited in the richness and variety of its facade to capture

the air of prosperity and optimism pervading Christchurch at the turn of the century.

The facade of the hotel [III. 8] was to have been a symmetrical composition of three storeys, with a gabled roof picturesquely accented by tall chimney-stacks and gabled dormers in the English Queen Anne manner. Also derived from the Queen Anne style were the two oriel windows, rising through the first and second floors, and the surfeit of ornamental plasterwork, possibly contrasted with red brick as was customary on Queen Anne facades, and previously used by the architect in the design of the Marine Hotel.¹⁶ In the form of the dormers, the broad arched openings of the two storey loggias and the strict symmetry of the work, Alfred Luttrell may have looked to buildings by the English architects, T.E. Collcutt and W.E. Mountford. The 1902 design for the White Hart Hotel bears some resemblance to Collcutt's Imperial Institute (London, 1887-93)¹⁷ and Mountford's Sheffield Town Hall (1890-7), the latter partially illustrated in the widely available Modern Architecture - A Book for Architects and the Public (1897) by H. Heathcote Statham.¹⁸ However, the Tasmanian architect's work has, in comparison, a clumsiness

of composition and extravagance of detailing which reveals the colonial provincialism of his design. Samuel Hurst Seager's Christchurch City Council Chambers (1886-7) and Christchurch Meat Company building (1903-4) ¹⁹ were more successful local interpretations of the Queen Anne style, but whereas Seager's architecture did not really progress beyond the use of an English architectural style developed in the 1870s and 1880s, Alfred Luttrell went on to adopt modern American building styles and used them in conjunction with the new materials of steel and reinforced concrete.

When the White Hart Hotel was finally erected behind a less decorative facade in 1905 it was the third hotel of that name to occupy the site on High Street. The first White Hart Hotel had been erected in the 1850s, possibly as early as 1852, ²⁰ whilst the second, built during the 1860s, could claim some architectural *kudos* as the first Italian palazzo-style building in the city. ²¹ The Luttrells' hotel was designed, and eventually constructed, during a wave of hotel building undertaken in Christchurch during the first decade of the new century. J.C. Maddison (1850-1923) was responsible for a large number of the hotels erected at this time, including Warner's (1900),

Tattersall's (1901-2), the Masonic (1903), and the Clarendon (1903), ²² all of which were designed in an Italian Renaissance style which seems to have influenced Alfred Luttrell's 1905 hotel design.

Luttrell took the central bay of the 1902 White Hart design, with its flanking oriel windows, and combined it with a simple three bay arrangement of round-headed windows to make up the facade of the hotel as it was actually built [///. 9]. The picturesque dormers were omitted in favour of a balustraded parapet, more in keeping with Maddison's example, which hid the roof from view and supported a panel bearing the hotel's name. Further, the ornamental plasterwork which was to have covered much of the building's surface was greatly reduced in the final design, robbing the elevation of its rich surface texture. The result was a less extravagant, more pedestrian example of hotel architecture. The White Hart Hotel was burnt down in 1908 but reinstated by the Luttrells behind the same facade. ²³ Demolished in 1981 the loss of the building was considerable but perhaps less so than if Alfred Luttrell's original design had been realised.

Just as the White Hart Hotel underwent two design stages

before it was constructed, so too did the Luttrells' Royal Exchange Building, designed in 1904 and erected during the following year in Cathedral Square.²⁴ The building [///. 10] was the first to stand upon the corner site on Worcester Street, between the Chief Post Office (William Clayton, 1877-9) and the Australian Mutual Provident building (F.W. Petre, 1886) on the opposite corner. It was commissioned by Messrs Percy Herman and Walter Cresswell, managing director of Warner's Hotel and a city solicitor respectively, who were presumably directors of the Royal Exchange Company, Ltd. formed in July 1904.²⁵ The building was planned to accommodate a variety of commercial tenants with provision made for two warehouses, a basement, soon occupied by the Timaru Brewery,²⁶ retail and office space. "The modern demand for afternoon tea, etc., is one of those things which nowadays have to be reckoned with" wrote the Press in February 1904 before construction was begun, "and accordingly a large portion of the second floor [was] devoted to a thoroughly up-to-date cafe with all the necessary adjuncts".²⁷ The Royal Café was first open for business on June 16 1905²⁸ and access to it was provided by two electric lifts,²⁹ an early example of the elevator in a New Zealand

building as the first one had been installed in the D.I.C. Building, Christchurch, by the electrical engineering firm of Turnbull and Jones, only two years earlier.³⁰

As the building was to occupy a corner site within Cathedral Square Alfred Luttrell had to design two principal facades for the Royal Exchange Building. In them he brought the oriel window and the subsuming arch of the White Hart Hotel together, creating a regular arcade from which the dome rose to unite the two main elevations and counterbalance the predominantly horizontal axis of the building. The corner dome was a popular motif with practitioners of the Edwardian High Baroque style,³¹ and Luttrell's use of it indicates his knowledge of contemporary developments in England which influenced other New Zealand architects such as John Campbell³² and Claude Paton.³³ The placement of the dome also illustrates the architect's awareness of the need to provide a strong corner statement in his design, less successfully achieved by Petre in his nearby office building, and its design would seem to owe something to the French Second Empire mode,³⁴ seen for example in the pavilion domes of Cuthbert Broderick's Grand Hotel, Scarborough (1863-7).³⁵ It is

interesting to note that in the preliminary design for the Royal Exchange Building [III. 11] the architect had considered crowning the corner drum with a slender spire, a very delicate and insubstantial way in which to complete the angle. This form was to have been echoed by that of a smaller spire, above the entrance to the office suites, which was built but subsequently dismantled for safety reasons.³⁶ The corner spire may have been intended to pay tribute to Scott's Christchurch Cathedral, however, the dome is used much more effectively to draw together the two principal elevations and to establish the play of semi-circular shapes as a major theme within the composition.

The inclusion of sculptured ornament and carved relief panels on the principal elevations is another characteristic of Edwardian architecture vital to the design of Alfred Luttrell's Royal Exchange Building. The use of such ornament reflects the influence of the Arts and Crafts movement which called for the "integration of sculpture and painting into the fabric of the building".³⁷ Complementing structural elements, such as the oriel window, relief carving helped the architect to create a plastic, three-dimensional wall surface. In the Royal Exchange

Building, the White Hart Hotel and the contemporary Lombard House, Worcester Street,³⁸ Alfred Luttrell used both the oriel window and integral carved ornament to this effect. Below the cornice, beneath each oriel window and upon the drum of the Royal Exchange Building, Luttrell introduced bands of plasterwork to enliven the surface texture of the building and draw the eye to the major compositional elements. The reliefwork is based upon organic plant forms, bearing some similarity in their abstraction to the curvilinear shapes of Art Nouveau and the profuse, plastic ornament of American architects such as Louis Sullivan³⁹ and John Root.⁴⁰ In the spandrel between each window arch a garland of thistle leaves hangs down from the ornamental frieze, whilst below the oriel windows the unfurling fronds of a fern add a uniquely national flavour to the Luttrell's building.

Standing on a key site within Christchurch's most important inner-city precinct, the Royal Exchange Building was Cathedral Square's first major example of Edwardian architecture, offering an element of light relief in contrast to the heavy dignity of works such as R.W. England's Dalgety's Building of 1898.⁴¹ In the same year as the Royal Exchange Building was

opened, Alfred Luttrell moved a step closer to a modern interpretation of the commercial building when he designed the first of two offices for the New Zealand Express Company.

Alfred Luttrell's New Zealand Express Company Building [///. 12] ⁴² in Christchurch is a more advanced treatment of the themes already explored in the Lyttelton Times building. It is difficult to imagine what effect this "huge seven storeyed building" ⁴³ must have had upon the architectural character of the inner city when it was first built, ⁴⁴ but it is certain that this work, and that erected for the head office of the same company in Dunedin, helped to establish the reputation of Alfred and Sidney Luttrell both locally and nationally. ⁴⁵

The New Zealand Express Company, one of the country's largest employers by 1905, was a general carrying firm which had been founded in 1867. ⁴⁶ The company had offices throughout New Zealand, and for the firm's Canterbury branch Alfred Luttrell designed a building which featured the very early use of reinforced concrete construction, for a non-engineering structure, in New Zealand. ⁴⁷ Resting on a two-storeyed base of reinforced concrete, the seven-storey building rises 39.65 metres (130 feet) above the street. ⁴⁸ In comparison with

Ernest Flagg's Singer Building (New York, 1906) ⁴⁹ this was by no means a great height, but it is comparable to earlier 'skyscrapers' such as Sullivan's ten-storeyed Wainwright Building, St. Louis (1890-1), and in relation to local building heights it was indeed a tall structure. Above the base, which provides a more emphatic platform for the building than the ground floor of the Lyttelton Times building, even without the basement as originally planned, contrasting brickwork and cement trim accentuate the building's height and reflect a change in the method of construction. ⁵⁰ The upper five storeys are of traditional brick masonry construction, with timber floors, although the extensive use of steel ties and standards ⁵¹ suggests that the architect was tentatively approaching the use of skyscraper steel framing, first utilised by William Le Baron Jenney in the Home Insurance building, Chicago (1883-5). ⁵²

Luttrell marries the two principal facades of the New Zealand Express Company by using a corner tourelle which rises through four floors above the base. Tourelles were commonly used in Edwardian architecture, ⁵³ but Frank Furness's use of the motif in his Provident Life and Trust Company building,

Philadelphia (1876-9, 1888-90, 1902) appears to be virtually unique in American commercial architecture.⁵⁴ With the exception of Furness, American architects preferred to design office buildings which confronted the street rather than created a dialogue with it. In Jenney's Leiter Building, Chicago (1889-90)⁵⁵ and in Sullivan's Wainwright, for example, massive corner piers boldly terminate the elevations, providing a solid vertical element against which to compare the openness of the wall surface. Alternatively the angle of a building could be cleanly chamfered as in Root's Equitable Building, Atlanta (1890-2),⁵⁶ the first tall office block in the southern states of America, and one to which the New Zealand Express Company building bears quite a resemblance. Luttrell's tourelle is derived from contemporary English rather than American models, as is the tower on Collins and Harman's Christchurch Press building (completed 1909), a commercial work in the Gothic style. Thus, whilst the central zone of the New Zealand Express Company building, from the second to the fifth floors, comes close to the open grid treatment of Chicago skyscrapers, the architect's use of motifs such as the tourelle, as well as the varied placement of the arched window openings,

compromise this effect.

Stylistically and technically, the New Zealand Express Company building is an Anglo-American hybrid. Just as the technology of the skyscraper is not fully utilised by Alfred Luttrell in this building, so too does the architect reach a stylistic compromise between the simplicity of the Chicago School style and the ornamentation of late Victorian and Edwardian architecture. The higher the building rises the more uncertain Luttrell appears to become about the American 'plain style' of commercial architecture. The arched window openings of the fourth and fifth floors, and the plasterwork capitals from which spring semi-circular windows with prominent keystones at the sixth floor, are all strongly reminiscent of the Lyttelton Times building, and provide distracting elements of surface animation which betray the architect's Victorian concern for ornamental display. The parapeted cornice, resembling that of the Royal Exchange Building in its carved ornament and phrasing, also undermines the American influence in the design by failing to terminate unequivocally the composition and so provide a strong horizontal element against which the verticality of the building's intermediary zone may be compared. Possibly the

corner site may have restricted the architect's evolution of the Chicago 'skyscraper' style but, a year after the Express Company's Christchurch office was completed, Alfred Luttrell was given an opportunity to design a 'skyscraper' for the company in which he fully exploited both the technology and the stylistic vocabulary of the American skyscraper.

The Luttrells' head office for the New Zealand Express Company was Dunedin's first skyscraper, at seven storeys high, and it remained the tallest building in the southern city for twenty-seven years.⁵⁷ The building is a much more convincing interpretation of the Chicago skyscraper than the Christchurch office, and the architect's more confident use of modern skyscraper technology and style in the later work created both a modern office building and a progressive corporate image for the company.

The Dunedin building [III. 13] is more structurally innovative than the Christchurch office, and it was the "first major building in the city for which the concrete mixing and hoisting were electrically powered".⁵⁸ The contractor's use of pre-cast reinforced concrete slabs which were manufactured off the site for the office building was also an advanced technique

which had not previously been used in New Zealand.⁵⁹ Further, the reinforced concrete raft foundation on which the building rests upon Dunedin's reclaimed foreshore was a significant advance for the local building industry,⁶⁰ in much the same way that floating foundations had allowed Chicago skyscraper architects to build higher in the 1880s and 1890s.⁶¹ In 1881 John Root had developed the method of foundation design whereby the weight of a high-rise office building was carried on lightweight steel footings set within a bed of concrete,⁶² and Alfred Luttrell may have learnt of this innovation from articles such as C.T. Purdy's "Steel Foundations" (1891) and Barr Ferree's "Structure and Material in High Design" (1894)⁶³ published in the Engineering News and Brickbuilder, respectively. The architect's debt to modern American technology was also illustrated by the use of a steel frame in the Dunedin Express Company building,⁶⁴ and the openness of the boldly modelled wall surface is expressive of this type of construction.

The facade of the New Zealand Express Company building in Dunedin is a carefully controlled composition in which ornament is subordinate to form to a much greater extent than in the

earlier Christchurch office; with the result that the Beaux-Arts influenced 'skyscraper' formula of base, shaft and capital is more clearly delineated. Resting on a two-storeyed base, the 'shaft' of the building is subsumed by a four-storeyed arcade which gives the elevation its distinctly Sullivanesque appearance. Three floors of oriel windows within the arcade open up the wall surface, emphasising the skeletal nature of the steel frame and increasing the natural light available to the offices within. Adler and Sullivan's Chicago Stock Exchange building (1894) ⁶⁵ and Burnham's Reliance building (1894-5) ⁶⁶ are Chicago high-rise office buildings which feature variants of the oriel window. The basic organisation of Alfred Luttrell's facade owes more to works such as Root's Mills Building (San Francisco, 1890-2), ⁶⁷ however, and also perhaps Sullivan's Guaranty Building (Buffalo, 1894-5) and Jenney and Mundie's New York Life Insurance Company building (Chicago, 1892), illustrated in the American Architect and Building News ⁶⁸ in 1894. Above the arcade the sixth floor is the same as the first, unifying the composition and acting as the 'capital' above which a simple cornice provides a strong horizontal counterbalance to the vertical 'shaft'.

The ground floor of the New Zealand Express Company building is strongly reminiscent of the original design for the White Hart Hotel, suggesting perhaps the architect's reluctance to abandon projects never realised. Whereas the hotel was to have been a riot of architectural and decorative motifs, the office building is much more restrained. The principal ornamental features of the facade, engaged colonnettes, used singly or in clusters, and a band of relief carving between the first and second floors, both serve to elucidate the structural and expressive qualities of the building, and give it a sense of dignity important to the corporate image of the New Zealand Express Company.

The development of a commercial architectural imagery was inseparably linked to the technical and aesthetic evolution of the tall office building in the United States, and in his work for the Express Company Alfred Luttrell created a distinctive corporate image by using a modern style of architecture uncommon in New Zealand. Possibly the Luttrells' association between modern American architecture and the New Zealand Express Company influenced the Christchurch architects Clarkson and Ballantyne in their design for Heywood's Building

(1907), ⁶⁹ a work in the American Romanesque warehouse style commissioned by another carrying firm. In general, however, American commercial architecture does not appear to have had significant impact upon New Zealand town and cityscapes until after the First World War, ⁷⁰ by which time the buildings which had influenced Alfred Luttrell in his designs for the Express Company were no longer the most up-to-date examples of office building design.

The Kaiapoi Woollen Mills building (1909) [III. 14], was designed by another Christchurch architectural firm, the England Brothers, but it was the Luttrell brothers who were engaged to give the building its public face. The death of R.W. England in 1908 may have been the reason for the architectural division of labour between building and facade, but it is also possible that the company gave the facade contract to the Luttrells after admiring the work the brothers had done for the New Zealand Express Company. Alfred Luttrell had created two boldly innovative buildings for this company, which, by virtue of their height, advanced technology, and modern styling had given visual expression to the company's prosperity and its importance in the regional economies of Canterbury and Otago.

The directors of the Kaiapoi Woollen Manufacturing Company seem to have wanted to make a similar statement in the architecture of their city mill and office. Their new building was hailed as "a very welcome addition to the architecture of the city" in Progress,⁷¹ and hence the company's faith in the Luttrells would seem to have been justified.

The three-storeyed brick building's Manchester Street facade, faced with black granite on the ground floor and Oamaru stone above, is divided into five bays by free standing columns at the ground floor and engaged colonnettes rising through the first and second floors. Springing from the four central compound piers are two arches which dominate the facade, piercing the architrave of the entablature above and resembling the arcading of the Dunedin New Zealand Express Company building. The arches give the elevation a vertical emphasis which belies the comparatively low height of the building. The spandrel between the first and second floors is recessed so as not to contradict the vertical movement created by the columns and the facade's large plate glass windows are set back even further to create a sense of depth within the elevation. The facade is crowned by a cornice, with a decorative frieze of

alternating geometric and foliate decoration, and a parapet carrying the company's name.

Alfred Luttrell's customary attention to detail is evident in the carving of the frieze and cornice [III. 15]. The foliate ornament of the former is repeated on the outer rims of the arches and complemented by the stiff-leaf capitals of the colonnettes and those of the free standing columns and pilasters on the ground floor. These decorative motifs not only enrich the surface texture of the facade, but also give formal expression to the different properties of the stone from which they are carved. As the Oamaru stone is softer than the granite, the architect has concentrated the ornament on the upper two levels of the elevation. The difference in colour between the two stones has also been exploited in the design by Alfred Luttrell, creating an almost *piano nobile* effect which gives the building a "stately" quality noted by Progress ⁷² in 1909. The company's good standing is thus illustrated both by the composition of the facade and the high status of the materials used to build it.

The Luttrells' work for the Lyttelton Times Company, the New Zealand Express Company and the Kaiapoi Woollen

Manufacturing Company illustrate Alfred Luttrell's response to American 'skyscraper' design and his progress in the use of the Chicago Sullivanesque style. Commissions for the design of commercial buildings continued to play an important role in the Luttrell's practice after 1910, but the firm never again enjoyed a further opportunity to design a tall office building. In the late 1910s and 1920s architectural fashions moved towards a simpler, less ornamental treatment of commercial facades and there is a marked change in approach between the Luttrells' early 'skyscrapers' and their later 'plain style' medium and low rise buildings.

An early commercial building by the Luttrell brothers introduced the plainer style of facade Alfred Luttrell would prefer later in his career. The Wardell's Building of 1908 ⁷³ stood on Cashel Street, not far from the Luttrells' White Hart Hotel. The four-storeyed building ⁷⁴ was virtually devoid of applied ornament and relied instead on variety in fenestration at each level for its decorative interest. Topped by a simple bracketed cornice, the three-bay composition featured a Palladian window at the second floor, a motif already used by Luttrell in the facade of the Brisbane Hotel and in the design of

the Stutterd Brothers' building of 1899 in Emu Bay, Tasmania.⁷⁵ The openness of the wall surface gave the building a more modern appearance than the adjoining Bonnington's Building (1912) by Collins and Harman,⁷⁶ and suggests the structural use of steel or reinforced concrete. A comparison between the Wardell's Building and the New Zealand Express Company's Dunedin office reveals the simplicity of the former's facade, brings into contrast two different approaches to commercial architectural imagery, and probably also reflects the effect of budgetary limitations placed upon the architect.

In his book Business Architectural Imagery in America, 1870- 1930, K.T. Gibbs examines the differences between the late nineteenth-century commercial buildings of Chicago and New York.⁷⁷ He suggests that the New York skyscraper architect usually designed for a specific company concerned with fostering public support by architectural display,⁷⁸ whereas his Chicago counterpart would more often be engaged to design a building for rental by a client who had never visited the city.⁷⁹ The Dunedin New Zealand Express Company and Wardell's buildings may perhaps be considered in this context, the one serving as the head office of a major commercial enterprise and

the other providing inner city retail and office accommodation. Later commercial buildings by the Luttrells for specific companies such as Pyne, Gould Guinness (1920-22) and the Woolston Tanneries Company (1921-2) would follow the simpler model of the Wardells Building as architectural fashion changed, but in 1908 Alfred Luttrell drew a distinction between corporate and commercial imagery.

The First World War brought New Zealand's building industry to a virtual standstill and the office building for the Canterbury Jockey Club (1912) in Oxford Terrace ⁸⁰ was one of a very small number of commercial buildings erected by the Luttrells during the decade 1910-20. In elevation this building has a *retardataire* appearance, particularly in comparison with the Luttrells' earlier commercial edifices. The architect's use of brick and contrasting stone trim, pointed arch doorways flanked by buttresses, and a battlemented parapet above the cornice recalls the work of an earlier generation of Canterbury architects who gave the city its finest Gothic buildings. In the designs for Napier Boys' High School (1924) Luttrell returned to the forms of the Canterbury Jockey Club office, ⁸¹ but in post-war commercial structures he developed the plain style of

the Wardell's Building.

The Pyne Gould Guinness building [III. 16], at the intersection of Cashel and Manchester Streets, provides the best example of the plainer style Alfred Luttrell applied to commercial buildings in the interval between the end of the First World War and his death in 1924. Messrs Pyne and Gould were stewards of the Canterbury Jockey Club, ⁸² in which capacity they would have met Sidney Luttrell, and in 1917 the former commissioned S. & A. Luttrell to design alterations and additions to the Pyne and Company office in Cashel Street. ⁸³ Two years later, when three major Canterbury businesses amalgamated to form the biggest local firm of stock and station agents, ⁸⁴ it must have followed quite naturally that Pyne Gould Guinness should have approached the Luttrells to design their new premises. By 1924 the architectural practice had moved from its office in Times Chambers, Gloucester Street, to occupy part of the office building it designed for the stock and station agents, ⁸⁵ and a retired director of the company, Mr H. Warren, recalls that Sidney Luttrell would sometimes cycle from the office out to Riccarton racecourse to supervise the erection of the grandstands there: showing the workmen how

to do the job 'properly' if necessary.⁸⁶ Mr Warren also remembers the Liverpool Street stonemason's yard which the Luttrells' established to prepare the Sydney sandstone facing for the building's exterior.⁸⁷ Beneath this layer of stone the building is constructed of monolithic concrete with internal steel framing, and the aggregate in the thickest walls is said to be composed of boulder-sized rocks.⁸⁸

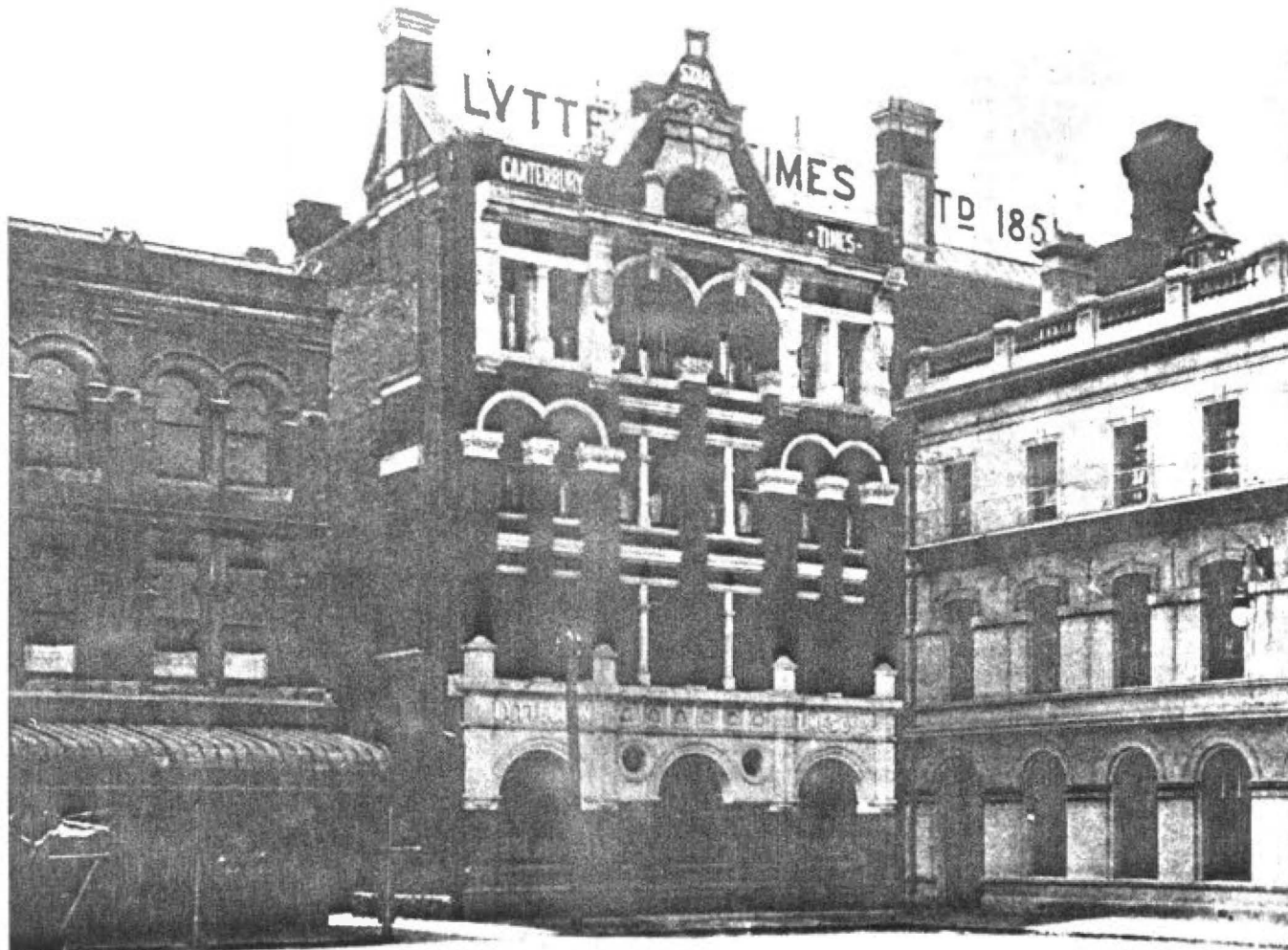
It is interesting to compare the plans of the Pyne Gould Guinness building [III. 17], submitted to the Christchurch City Council for approval, with the structure as it was actually built.⁸⁹ Both the principal elevations were originally designed with arched window openings at the uppermost level of the largely unornamented four-storeyed building. If constructed in this way the Manchester Street facade would have closely resembled the composition of the upper five stories of the New Zealand Express Company building's frontage on Hereford Street. In these plans Alfred Luttrell was therefore finally pursuing the least historicist elements of the earlier building; those which came closest to the formal expression of modern skyscraper technology. Possibly it may also have been the architect's intention to draw attention to the New Zealand Express Company

building in his design for Pyne Gould Guinness, thus creating a visual link between the two works. It appears, however, that Luttrell decided to take the later design a step further towards the unadorned simplicity of modern commercial buildings. The subsuming arches were thus abandoned in favour of a simple monumental facade composition, expressive of the monolithic concrete construction and suggestive of the company's stability and permanence. Contemporary commercial structures by the Luttrells such as the Woolston Tanneries Company building, at the corner of Madras and Hereford Streets, ⁹⁰ followed the restrained formula of the Pyne Gould Guinness building and even after Alfred's death the plain style prevailed in the office of S. & A. Luttrell. ⁹¹

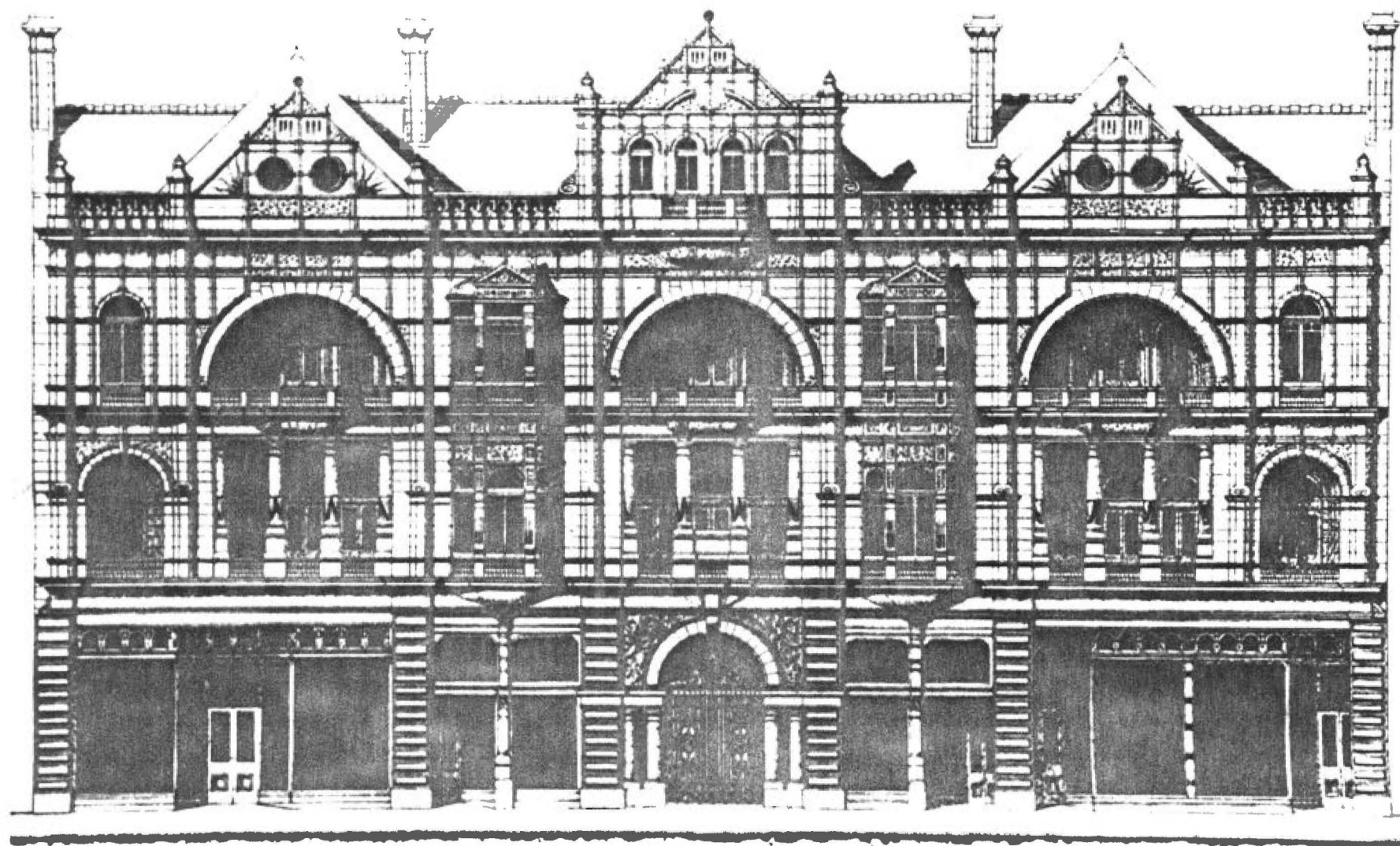
A major theme of twentieth-century architecture to date has been the development of the modern office building, and in New Zealand Alfred Luttrell made a significant contribution to the evolution of this building type. He was almost certainly the first 'skyscraper' architect in the country, demonstrating his awareness of modern architecture and his willingness to experiment both stylistically and structurally. The stylistic influence of the New Zealand Express Company buildings does

not seem to have been great, despite the interest they aroused, but works such as Collins and Harman's Bonnington's Building (Christchurch, 1912),⁹² Francis Willis's Commerce Building (Christchurch, 1929)⁹³ and Victor Hean's Women's Rest Room in Cathedral Square (1932)⁹⁴ would all seem to owe some debt to the Luttrell's early work in American-styled office buildings. Moreover, the advanced construction methods used by the Luttrells must have encouraged New Zealand architects and builders to build with steel and reinforced concrete.

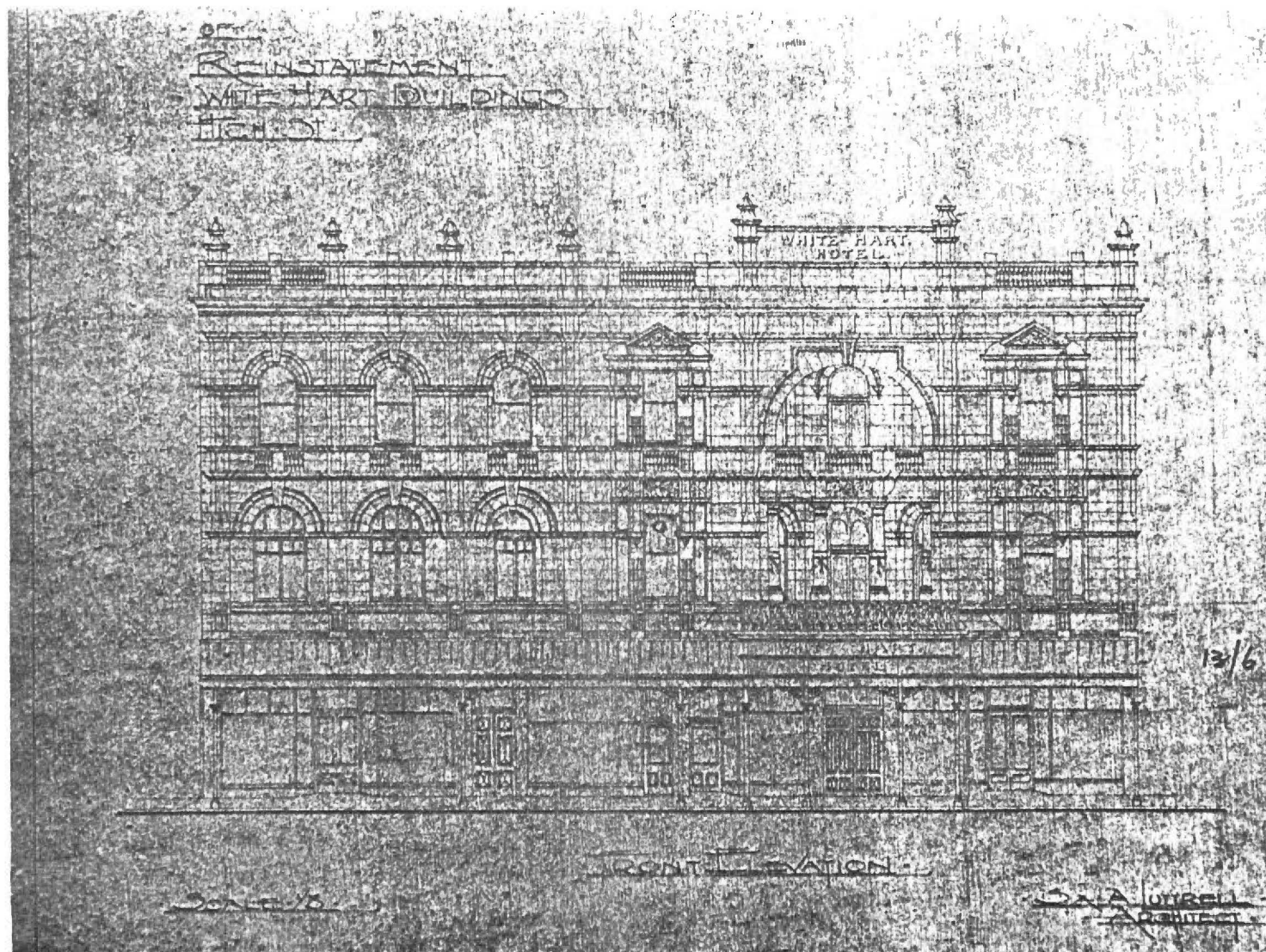
Alfred Luttrell utilised the technological advances and stylistic innovations of late nineteenth-century urban architecture in the United States, and more specifically Chicago, to embody the ideas of commerce and prosperity in office buildings for New Zealand companies. His commercial architecture is concentrated in Christchurch where it replaced the timber structures of the settlement's earliest days, offering a modern approach to the design of hotels, shops and business premises. In the originality and high quality of Alfred Luttrell's work in these modern building types lies ^{two} one of the reasons why he belongs in the first rank of New Zealand architects.



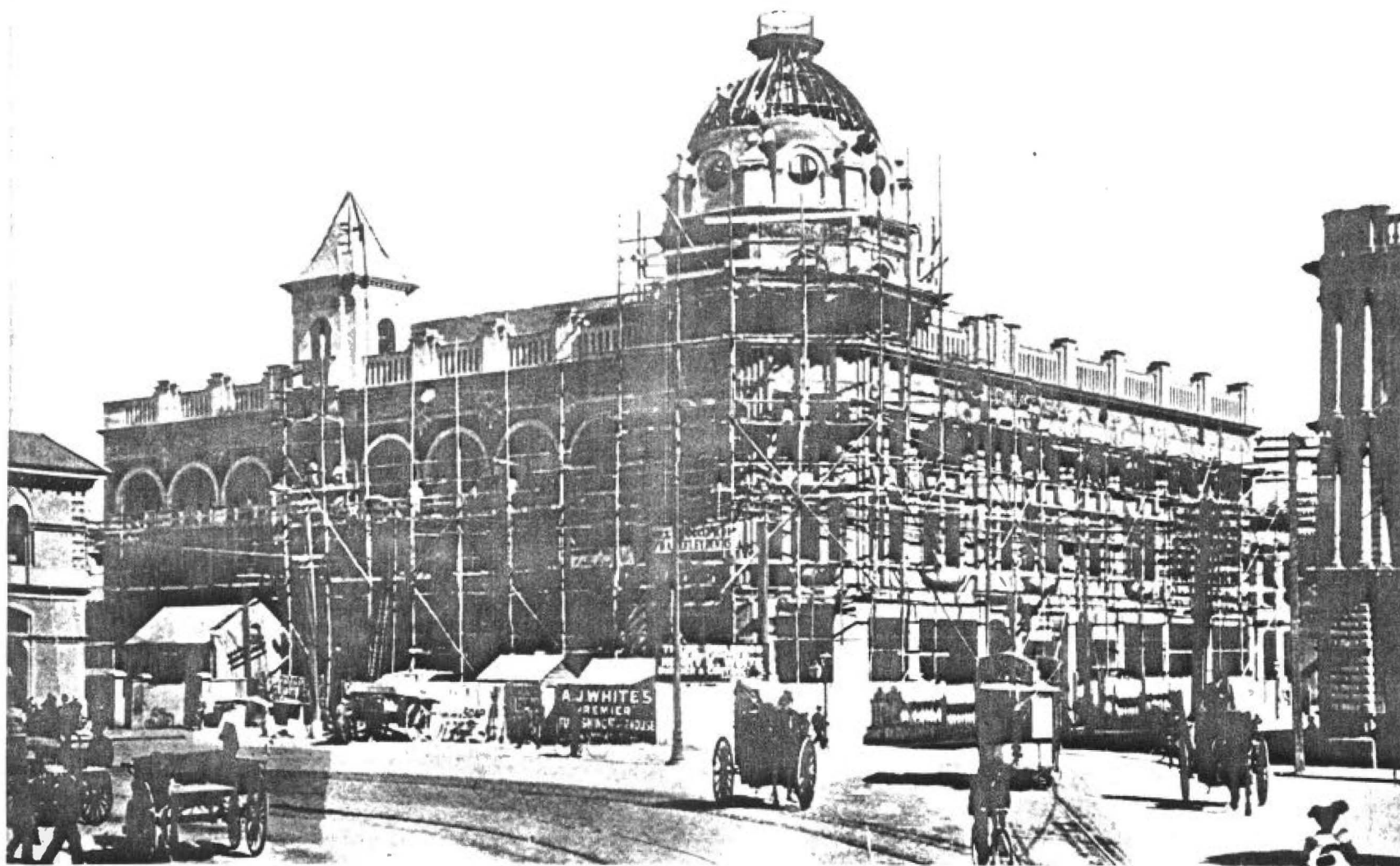
7] Lyttelton Times Company building, Cathedral Square, Christchurch.
1902.



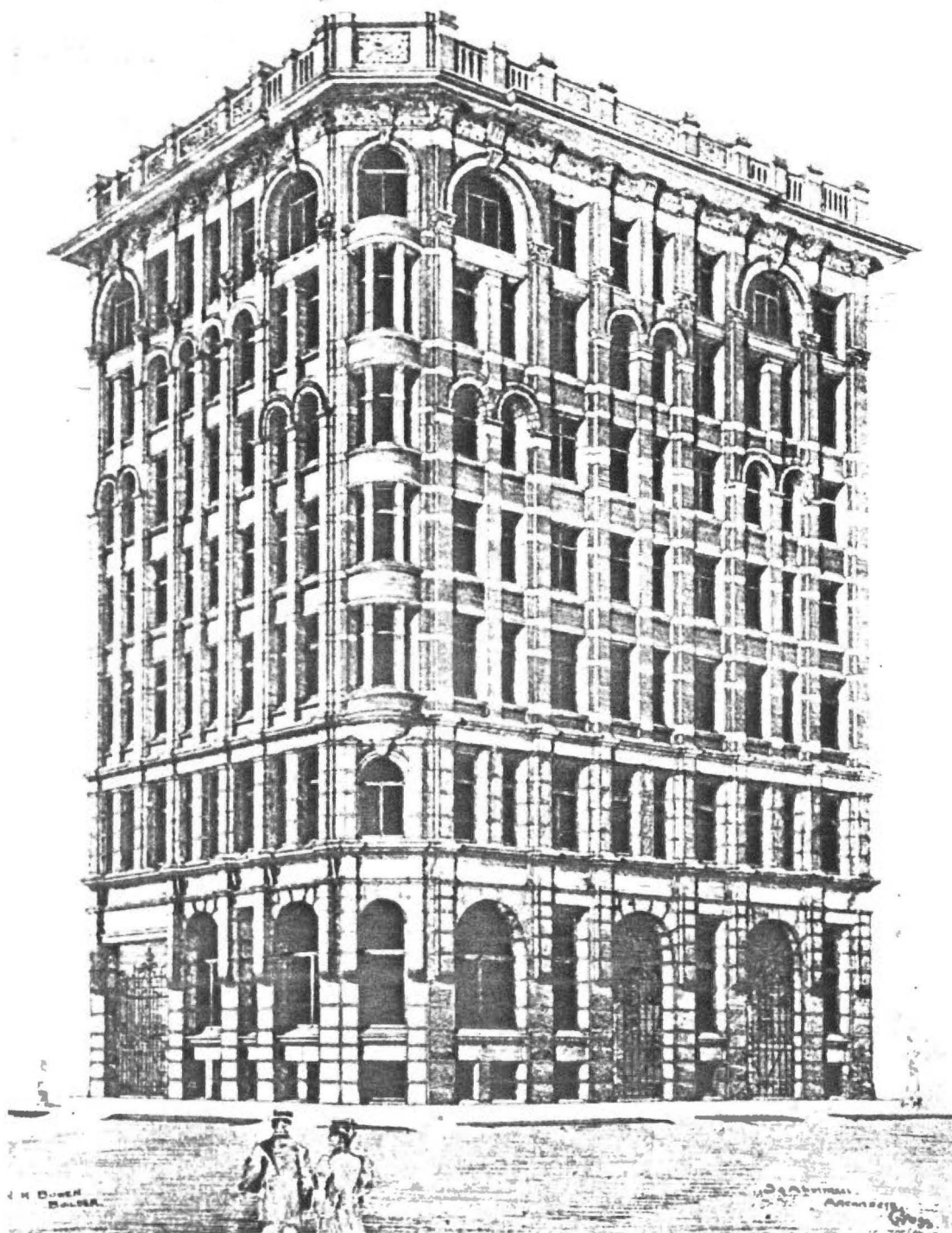
8] White Hart Hotel, High Street, Christchurch. 1902. (proposed elevation).



9] White Hart Hotel, High Street, Christchurch. 1905 (as built).



10] Royal Exchange Building, Cathedral Square, Christchurch. 1904-05.



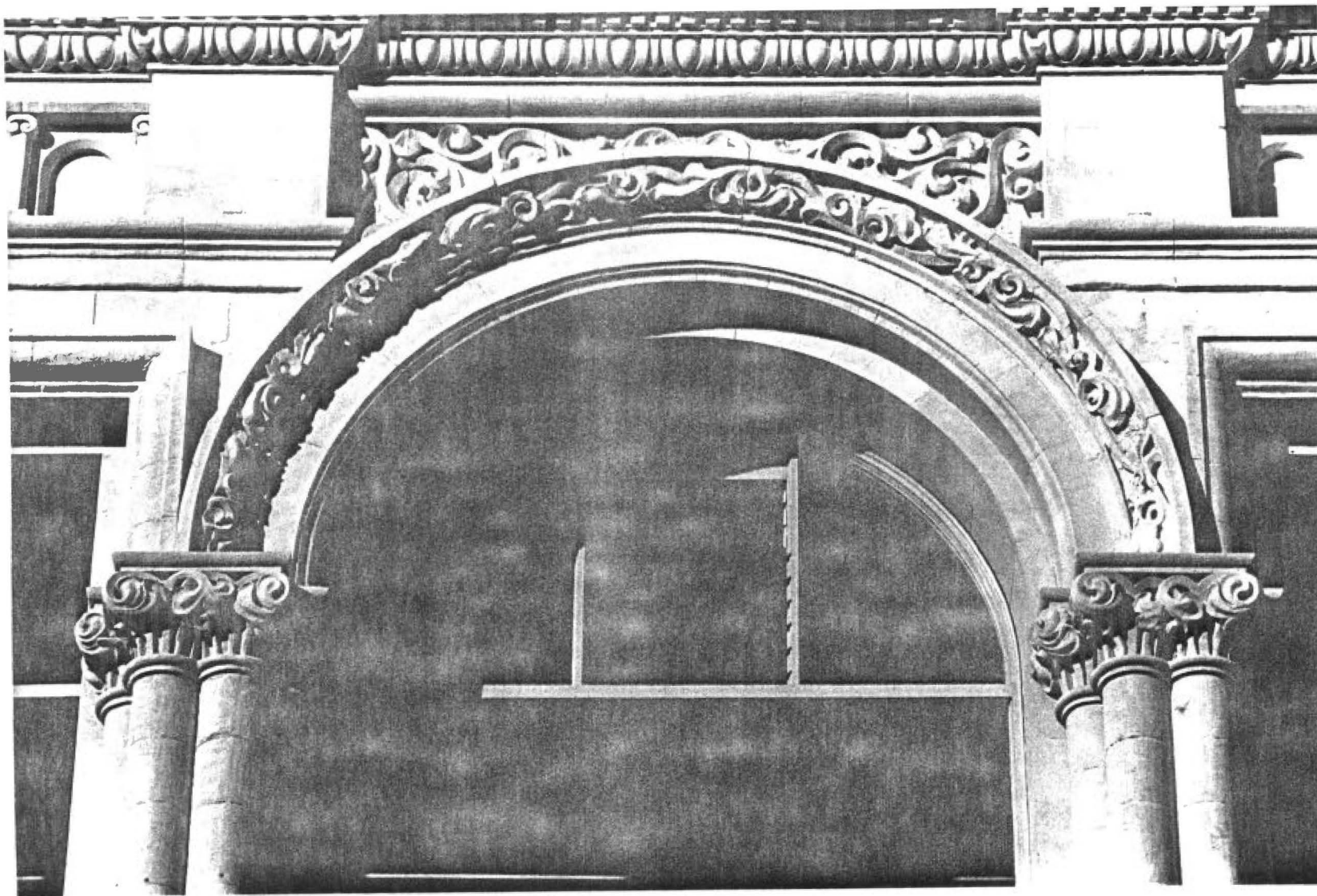
12] New Zealand Express Company building, Manchester Street, Christchurch. 1905-7.



13] New Zealand Express Company building, Bond Street,
Dunedin. 1908-10.



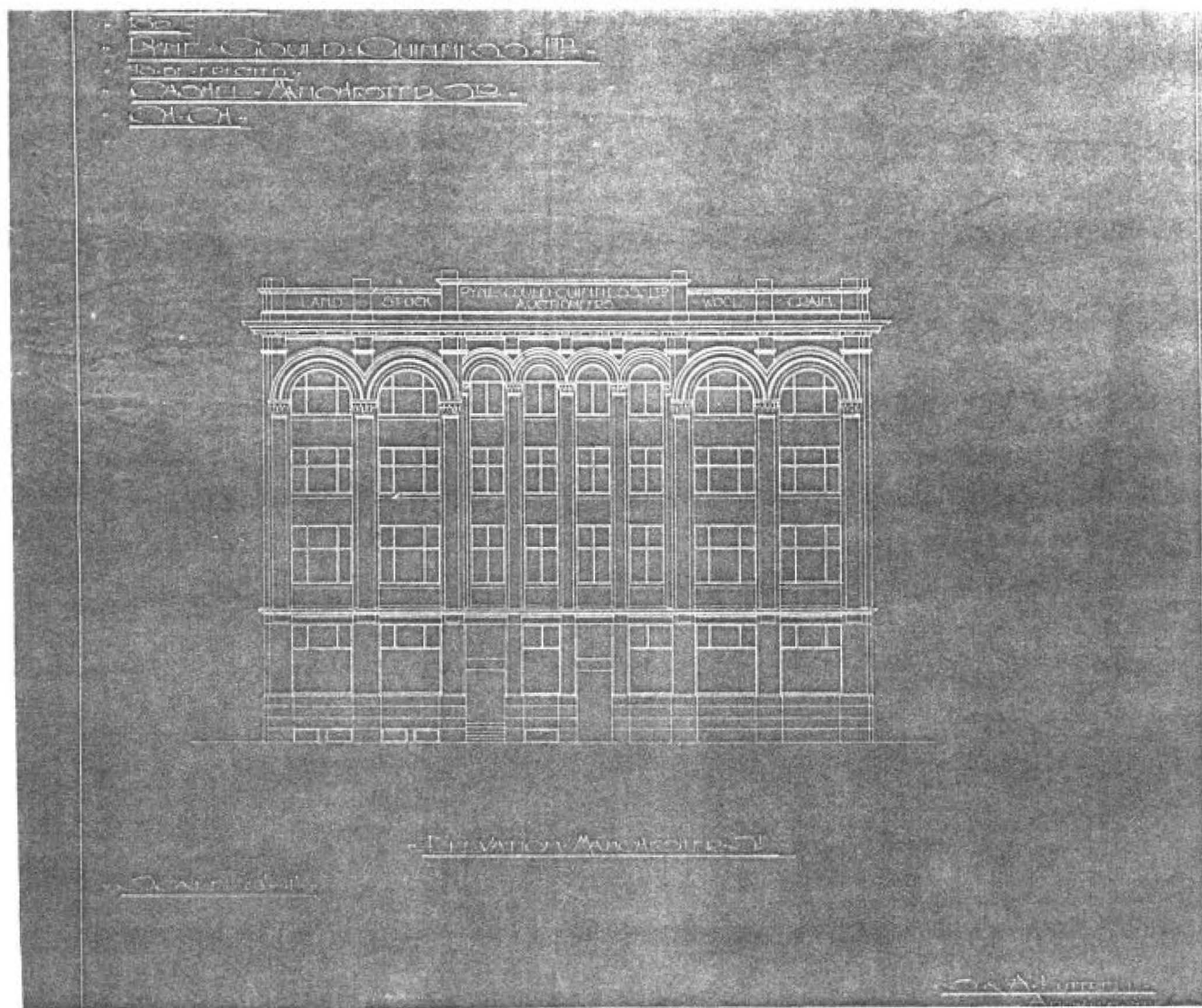
14] Kaiapoi Woollen Manufacturing Company building,
Manchester Street, Christchurch. 1909.



15] Kaiapoi Woollen Manufacturing Company building, Manchester Street, Christchurch. 1909 (detail).



16] Pyne Gould Guinness building, Manchester Street, Christchurch. 1920-2.



17] Pyne Gould Guinness building, Manchester Street, Christchurch.
 1920 (preliminary elevation).

Chapter Three.

Concrete and Steel - Theatres and Grandstands.

During the three decades Alfred and Sidney Luttrell practised architecture in New Zealand the country's architectural requirements became more complex and more sophisticated. The design and construction of many new buildings became necessary where previously the primary concern of architects and builders had been merely to provide shelter for the settlers and their earliest institutions. As the nation approached its centennial anniversary of European settlement the need for hotels, office buildings, shops, hospitals, factories, army barracks, schools and venues of entertainment, such as racing grandstands and cinemas, rapidly increased. The Luttrell brothers were commissioned to design examples of all these modern building types, giving rise to works which reveal the stylistic and technological modernity of Alfred Luttrell's approach to architecture.

With the introduction of the Chicago 'skyscraper', the second major achievement of the Luttrells in New Zealand was their

innovative use of modern building materials and advanced construction techniques. Alfred and Sidney Luttrell were leading exponents of steel and reinforced concrete construction methods, particularly in those buildings designed to accommodate large numbers of people, either for defence or entertainment. Works such as the King Edward Barracks army drill shed (Christchurch, 1904-5), and the racing grandstands at Trentham (1919-25) and Riccarton (1920-3), demonstrate Alfred Luttrell's awareness of contemporary engineering developments and further serve to improve the Luttrells' standing within the architectural history of New Zealand. On the other hand, however, the architect's work in theatre design, whilst generally reflecting well upon his talent for design, does reveal an ignorance of the prevailing safety codes which undermines Luttrell's reputation for functional planning.

The King Edward Barracks drill shed and two-storeyed ancillary wing [Frontispiece] were designed for the Canterbury Volunteers Garrison after their first timber drill shed was destroyed by fire in February 1903.¹ The National Archives office in Wellington holds both plans and correspondence relating to the design and construction of the barracks complex,

including a sketch plan of the proposed drill shed by the local architectural firm of Collins and Harman.² Collins and Harman's design was rejected, however, in favour of the Luttrell brothers' more innovative proposal,³ most probably on the grounds that the latter would provide a much larger drill shed at a greatly reduced price.⁴

Acting as both the architects and contractors of the King Edward Barracks⁵ the Luttrells attracted considerable publicity during the winter of 1905 for the speed with which they erected the drill shed as well as for its "somewhat unusual design".⁶ As construction progressed the Weekly Press noted that "the [Luttrell brothers] ... expect[ed] to establish a colonial record in the matter of building",⁷ and indeed the entire contract was completed in only twenty-five working days,⁸ using, "with the exception of one day, [only] one shift of men, and only once hav[ing] the workmen work all night".⁹ The first garrison parade in the Cashel Street barracks took place on July 26 1905, at which time the brick Mobilisation Store, housing lavatories, gun and harness rooms on the ground floor and a library, officers' rooms and caretaker accommodation above, was also ready for occupation;¹⁰ in all a notable

accomplishment in the days before the building industry had reached the level of mechanisation it enjoys today.

The drill shed is a ninety-metre long (300 feet), twelve-metre high (40 feet) rectangular structure which spans thirty-six metres (120 feet) with twenty-one latticed steel girders, specially designed by Alfred Luttrell and constructed by the sub-contractors, Scott Brothers.¹¹ The trusses are bolted to large concrete foundation pads to counteract possible beam deflection,¹² and the roof is covered with corrugated iron and amply provided with skylights. "The building is therefore of the simplest possible construction, and is designed with the object of covering the maximum of superficial area with the minimum of expense" wrote a journalist with the Weekly Press shortly before the drill shed was completed.¹³ Several days earlier, at the ceremony for the laying of the foundation stone on July 13, Sidney had proudly boasted that "there [was] no other drillshed in the Australasian Colonies to come up to it", and he went on to say that "the span of the girders is the largest ever attempted in New Zealand".¹⁴ Speaking to a Press reporter Sidney "stated that the type of building was a very uncommon one, and he believed that there were only two

buildings in England constructed upon the same principle"; ¹⁵ unfortunately, however, he did not specify the examples he had in mind.

The nearest precedents for the design of the army drill shed are the great trainsheds and exhibition halls of the nineteenth-century, ¹⁶ although the Luttrells' shed is by no means as large as most of these structures. ¹⁷ The truss beam devised by Alfred Luttrell to span the drill floor and support the roofing iron resembles both the first scientifically designed truss, invented by Thomas Pratt in 1842 for use in bridge construction, ¹⁸ and the truss designed by William Howe during the same decade which was the basic module of many nineteenth century trainsheds. Grand Central Terminal (New York, 1869-71) by J.B. Snook (architect) and I.C. Buckhout (engineer), ¹⁹ for example, followed the European precedent of sheds such as that at St. Pancras Station (London, 1863-76), ²⁰ where "arched [Howe] trusses spr[a]ng from the track level and r[o]se in an unbroken and unencumbered curve to the crown". ²¹ The similarity in profile between the Grand Central trainshed and the Luttrells' drill shed indicates that Alfred Luttrell must have been familiar with foreign examples of this modern

building type. Books such as Walter G. Berg's Buildings and Structures of American Railroads published in 1893 (New York), ²² may have provided Luttrell with the technical specifications he required to design the King Edward Barracks drill shed, but if these were not available the indispensable building journals may have given the architect some ideas. ²³ His design for the Tasmanian Exhibition annexes in 1891 had, of course, already given him the opportunity to experience the principles of large-scale metal construction at first-hand. The architect's steel truss may have been a novelty to New Zealand eyes but it was hardly radical technology by comparison with English and American achievements.

Mistakenly credited with the design of the barracks, ²⁴ Sidney Luttrell's contribution to the contract was nevertheless considerable as he marshalled the workmen and wooed the media, helping to create both a major engineering feat and a high profile for the firm. The King Edward Barracks was the first work to be erected by the Luttrells' construction firm, which subsequently carried out a number of the practice's most important contracts. ²⁵ Rather than relying on contractors with little experience in the modern building techniques required for

steel and reinforced concrete, the brothers probably found it more convenient to maintain their own pool of skilled workers. The firm was thus closely allied to the building industry at a time when many architects were trying to professionalise architecture and so divorce it from the associated trades of building, engineering and surveying. It is not known how the Luttrells' fellow architects regarded the practice's contracting business, but in at least one instance local builders objected to the firm's work as both architects and contractors for the New Zealand Metropolitan Trotting Club at Addington ²⁶ because it robbed them of the opportunity to submit tenders for the work.

With the completion of the army drill shed Sidney Luttrell, as manager of the contracting firm, joined forces with Scott Brothers to submit a tender for the design and construction of the Port Chalmers graving dock. ²⁷ Messrs Luttrell and Scott's proposal was accepted and the first sod of the project was turned by the Prime Minister, the Right Honourable Richard Seddon on December 4 1905. ²⁸ The port urgently required a new dock and thus it was agreed that the work should be completed within sixteen months. ²⁹ Various difficulties between the Otago Harbour Board Dock Trust and the contractors ensued,

however,³⁰ until finally in November 1906, with the work progressing very slowly, Sidney Luttrell "pulled out in disgust" from the contract leaving Scott Brothers to finish the job.³¹ The Canterbury Times reported, rather prematurely, in March 1908 that the dock was nearing completion,³² and commented that the

cofferdam was severely criticised in the Dunedin press, but that it has stood the test of time and is still a solid structure, with its duty almost completed, is a tribute to its constructor, Mr Luttrell. [The item went on to say], when King Edward Barracks in this city was constructed by Mr Luttrell's firm it was said by some critics that the architect's daring ideas would result in the collapse of the building, but such assertions proved as unreliable as those made about the cofferdam of the Port Chalmers dock.³³

Finally opened on June 30 1909,³⁴ the dock is now buried under the reclaimed land of the Port Chalmers container terminal,³⁵ but the army drill shed is in constant use and its architectural significance has been recognised by the Historic Places Trust who have deemed it worthy of permanent preservation.³⁶

The Luttrells' Theatre Royal [///. 18], designed in 1906 for a syndicate headed by J.C. Williamson,³⁷ was the third theatre of

that name to stand on Gloucester Street. The original building and its successor ³⁸ had been erected on a site immediately opposite the present theatre, and of the three the last was by far the most architecturally ambitious and pretentious. The builder, W.H. Bowen, began work on Alfred Luttrell's design on November 20 1906 and the building was expected to be finished by November of the following year, in time for Carnival Week. ³⁹ In the event, however, it was not opened until February 25 1908, at which time J.C. Williamson's New Musical Comedy Company presented "The Blue Moon". ⁴⁰

The facade of the Theatre Royal, as it would have appeared to its first patrons, ⁴¹ was a heavily modelled composition of brick and stone dressings with a cast iron verandah, carried on posts of the same material, which served as a balcony at the first floor. Contemporary descriptions of the building identified the Gloucester Street elevation as being in the "Renaissance style"; ⁴² a classification which bears little relevance to the design of the facade, and one which ignores the Victorian eclecticism of the architect's work. In marked contrast to buildings by Alfred Luttrell dating from the same decade, such as the Royal Exchange Building and the New Zealand Express

Company's Christchurch office, the Theatre Royal looks back to the "Victorian love of solid masonry and decoration", ⁴³ rather than forward to the bolder effects of Edwardian and American commercial architecture. In the very ornamental treatment of the facade and the use of cast iron which gives it a distinctly Australian flavour, the theatre bears some resemblance to the River Don Trading Company building, and thus represents a retreat by the architect from the modernism he was developing in his office buildings.

Inside the theatre, where the problems of function largely overrode those of design, there was seating accommodation for approximately fifteen hundred people. ⁴⁴ Patrons who could afford to sit in the first floor dress circle entered from Gloucester Street and gained access to their seats by way of a central staircase and spacious crush lobby, the latter opening onto the balcony on which these theatre goers could promenade. Separate entrances and ticketing facilities to the ground floor stalls and uppermost gallery enforced the class distinctions imported from England, despite the supposedly egalitarian basis of colonisation in New Zealand; although "arrangements [were] made by the provision of two staircases, by which those

occupying seats in the dress circle or orchestral stalls [could] exchange visits between the acts".⁴⁵

"One noticeable feature in connection with the new Theatre", stated the Press in 1906,⁴⁶ "will be that especial care has been taken to ensure a good line of sight of the stage from every part of the building, and special attention will be paid to acoustics". Fifteen months later, when the theatre was finally completed, a report of the opening night commented that "the acoustics of the new Theatre are perfect",⁴⁷ and it seems that the pro-arch of the proscenium was particularly well-designed to deflect sound into the auditorium, especially if that sound emanated from the orchestra pit.⁴⁸

Another aspect of the Theatre Royal's design was not so well received. Even before construction had begun the Theatre Royal building syndicate had encountered opposition to the proposed design from the By-law Committee of the Christchurch City Council, led by Samuel Hurst Seager, who maintained that the number of fire exits from the gallery was insufficient.⁴⁹ Local body building codes early this century were particularly concerned about the safety of conventional theatres and picture palaces, as both types of buildings were frequently destroyed

by fire. In his criticism of Alfred Luttrell's design, for example, Seager cited the Iroquois Theatre fire in Chicago which had claimed the lives of 572 people only three years before.⁵⁰ With regard to the Theatre Royal, the syndicate maintained that three exits were sufficient to provide easy access and escape for six hundred people, whereas Seager and the By-law Committee insisted that four stairways be installed. Seager even went so far as to say that "it would be criminal on the part of the committee if it allowed a theatre like this to go up, [a theatre] which was not as perfect as modern science could make it".⁵¹ Two years later he was to present a paper to the Royal Institute of British Architects on "Safety Exits for Theatres and Other Places of Entertainment",⁵² and it seems more than likely that the architect drew his conclusions about fire safety from the faults he perceived in buildings such as the Luttrells' Theatre Royal. Despite Seager's protestations, however, the by-law committee relented and eventually agreed to the provision of only three exits from the gallery, apparently because the syndicate had threatened to abandon the project altogether if a fourth exit became a condition of planning approval.⁵³

The Theatre Royal was erected without further resistance from the city authorities, but in 1926 it was again the subject of public debate and council concern. Less than ten years after the theatre had opened, the City Council demanded that alterations to the gallery, which Councillor Agar described as "a disgrace to Christchurch [where] horses got better accommodation", ⁵⁴ be made in 1927 if the theatre owners wished to retain their license. Reconstruction was deferred until 1928, at which time the firm of S. & A. Luttrell ⁵⁵ carried out extensive alterations to the interior and replaced the existing verandah with one suspended from the first floor.

Major internal modifications to the theatre in 1928 included the lowering of the first floor ceiling, the installation of a marble staircase, now the key feature of the entrance foyer, and the reworking of the horseshoe-shaped dress circle to form a less abrupt curve. Columns supporting the dress circle and gallery were replaced by steel reinforcing which allowed the architects to cantilever the seating accommodation, in this way utilising the firm's experience gained from devising good sightlines in the racing grandstands to improve those in the theatre. Moreover, entrances were resited to reduce the class

distinctions of the original design, and the Art Nouveau styled stained glass fanlights and circular windows were removed or covered, thus depriving the theatre of some attractive touches of colour. "The beautiful dome, the interior of which has for so long been a source of admiration to patrons of the theatre" ⁵⁶ was also demolished at this time, to make way for an equally sumptuous example of the plasterer's art. The Theatre Royal is thus a hybrid of the 1907 and 1928 building programmes and, despite concern for its future during the 1970s, recent efforts to restore the building have apparently safeguarded it against the threats of remodelling, conversion, or demolition which have robbed the city of so many of its early theatres. ⁵⁷

Alfred Luttrell's only cinema design has also undergone remodelling since its construction in 1916. The Liberty Theatre [///. 19] was erected in Cathedral Square by Warner's Limited, becoming a buffer between the company's hotel and the adjacent Lyttelton Times building whose printing presses disturbed the hotel's guests. ⁵⁸ The picture theatre opened on September 8 1917 when it was described as the "largest ... in Christchurch, if not in New Zealand", and at that time it provided seating for more than fourteen hundred people. ⁵⁹ Remodelled in 1953 by

Francis Willis and divided into two cinemas in 1977, the renamed Savoy Centre continues to serve the local movie going public, although Alfred Luttrell's original design for the facade has been altered somewhat.

In comparison with the Theatre Royal the Liberty exemplifies a much more modern approach to facade composition. Whereas the conventional theatre was originally an ornamental study in brick and stone, the elevation of the picture palace was a wall of windows, separated by strip pilasters and dominated by a huge neon sign which proclaimed the theatre's name at the same time as it added a decorative element to the facade. The difference reveals not only an advance in Alfred's personal style but also reflects the different concerns of picture palace and conventional theatre architecture. Picture palaces, even more perhaps than skyscrapers, are a twentieth century architectural phenomenon.⁶⁰ Clothed in modern or exotic decorative styles to attract customers, early cinemas in Christchurch such as the Liberty, the Strand (Henry White, 1917),⁶¹ the Tivoli (Cecil Wood, 1933)⁶² and the State (Francis Willis, 1935)⁶³ introduced an element of sophistication to the inner city. In his design for the Liberty Theatre Luttrell created an elegantly

simple elevation which was best seen at night when the lead-light windows and neon sign lit up the north-east corner of Cathedral Square, acting as a beacon to theatre patrons in contrast to the predominantly masonry facades of the nearby Strand and Everybody's theatres.⁶⁴

As with all new cinemas it was necessary for the architects to obtain a permit from the City Council in order that the Liberty Theatre could be licensed as a picture theatre.⁶⁵ Approval was not immediately forthcoming, however, as the building was initially criticised for its inadequate fire safety provisions: as the Theatre Royal had been ten years earlier. Superintendent Warner, of the Christchurch Fire Brigade, considered "there [was] not sufficient means of escape shown for the seating capacity of the building",⁶⁶ and the plans forwarded to the City Council were only approved on the grounds that the architects would widen the exits and install automatic bolts on the doors. Fire safety, therefore, was somewhat neglected in Alfred Luttrell's theatre designs, although pressure from his clients to work within strict budgetary limits may have contributed to the design flaws of both the Theatre Royal and the Liberty Theatre.

Despite the problems encountered with the design of the Liberty cinema, the contract must have provided the Luttrell brothers with valuable experience on which to draw when the firm was commissioned to recast several existing theatres, usually to accommodate talking motion pictures. The firm recast His Majesty's Theatre, Wellington (now the St. James', 1926), ⁶⁷ Fuller's Vaudeville House, Christchurch (renamed St. James', 1927), ⁶⁸ and the Princess Theatre, Dunedin (1930). ⁶⁹ However, these contracts, and that for the remodelling of the Theatre Royal, were all carried out after Alfred Luttrell's death. The Majestic Theatre, Manchester Street, designed in 1927 for John Fuller and Sons Limited, was also the work of Allan Manson and John Hollis who joined the firm in the early 1920s.

The obituary notices of both Alfred and Sidney Luttrell refer to the brothers as specialists in racecourse work, ⁷⁰ and it is in this field of design and construction that their use of modern building materials is most striking and successful. Using reinforced concrete and steel, and usually acting as both the architects and contractors, the firm dominated the field of

racecourse grandstand design at a time when many racing and jockey clubs were being established or had accumulated sufficient funds to build stands in permanent materials. The grandstands at Addington (1909-15) [III. 20], Trentham, Riccarton and a number of smaller racecourses throughout New Zealand ⁷¹ are all the work of the Luttrell brothers.

Throughout his years in New Zealand, Sidney Luttrell was involved with numerous racing and jockey clubs in both a professional capacity and as an enthusiastic gambler and horse owner. ⁷² (Indeed, his obituary notices paid as much attention to the success of the horses he had some stake in as they did to his architectural achievements and personal history. ⁷³) Sidney's horse Sasanof, part owned by his good friend W.G. Stead, won the Melbourne Cup in 1916, ⁷⁴ and the Melbourne Age estimated that the two men won more than £20,000 as a result. ⁷⁵ Such good fortune at the race track seems to have made it possible for Sidney to finance a number of large commissions on which the brothers worked in the 1920s, ⁷⁶ and to enjoy the creature comforts of life with a chauffeur-driven Stutz car. ⁷⁷ Alfred Luttrell had designed grandstands ⁷⁸ and totalisator houses ⁷⁹ in Tasmania, but it was in New Zealand,

with Sidney's energetic combination of business and pleasure, that grandstand design became the firm's speciality and most important achievement in the formal expression of modern building technology.

The Luttrells' association with the Canterbury Jockey Club at Riccarton racecourse began almost as soon as the brothers arrived in New Zealand.⁸⁰ The public grandstand at Riccarton [///. 21] is the practice's most visible contribution to the course, but the firm also carried out minor building projects⁸¹ and alterations for the club over a twenty-year period. Sidney's close involvement with the club not only culminated in the contract for the public grandstand, but also led to outside commissions, such as the firm's work for Pyne, Gould Guinness.⁸² Similarly the commission for Marsden Girls' College (Wellington, 1921-6, 1929) was awarded to the Luttrells' as a result of their work at Trentham for the Wellington Racing Club.⁸³ It is difficult to know exactly how many of the Luttrell brothers' commissions in New Zealand might be traced back to their racing connections,⁸⁴ but it is certainly clear from these few examples that the practice greatly benefited from Sidney's efforts to build up a network of

friends and acquaintances who were in a position to engage the services of an architect.

The public grandstand at Riccarton is a large two-tiered structure of steel and reinforced concrete. It was designed to replace a stand destroyed by fire in 1919, but the rebuilding programme was slightly delayed by "the government refusal to authorise its reconstruction".⁸⁵ The Luttrell Brothers were both the architects and contractors of the work, bringing the grandstand to completion in the latter part of 1923, at a cost of between £70,000 - £80,000.⁸⁶ The rear elevation is four storeys high and symmetrical about a central projecting stair well, which is served by access ramps which enliven the predominantly horizontal composition of concrete piers and mullioned windows. The recent addition of an elevator shaft has altered this view of the grandstand a little, but the structure is otherwise as built by the Luttrells over sixty years ago.

The grandstand is devoid of applied ornament,⁸⁷ but is given a sculptural, architectural quality by the repeating motif of the mullioned window and the soaring, partially-cantilevered, twin roof forms which shelter the seating accommodation. The architect also uses the cantilevered roof

form to establish a visual link between the grandstand and its setting; expressing the structure's protective function while at the same time creating a dynamic play of forms which elevates this building above the level of the purely functional.

The perceived problem facing contemporary architects who wished to utilise reinforced concrete construction, which was the difficulty in encouraging "the general public to see beauty in the expression of strength and proportion without the aid of mouldings or ornament suggestive of the mason's chisel", ⁸⁸ was therefore successfully solved by Alfred Luttrell. At Trentham the architect was to perfect the themes explored in the Riccarton grandstand, creating, in the public grandstand, one of the most impressive works of his career.

Racing grandstands erected during the colonial period of New Zealand's history appear to have followed one of two basic models. The first, and more common, provided a single tier of seating beneath a pitched roof which was carried on timber supports and often given a picturesque outline by the introduction of gablets on the roof edge closest to the racetrack. ⁸⁹ The second, exemplified by Grainger and d'Ebro's grandstand for the Auckland Racing Club (1884-5), ⁹⁰ offered

two levels of seating accomodation, the uppermost of which was uncovered.⁹¹ Both types of grandstand were usually of timber construction and were given an ornamental appearance by the use of fretted and turned wood within the gables and beneath the eaves.⁹²

Grainger and d'Ebro's Auckland grandstand is probably the earliest such structure erected in New Zealand with any architectural pretensions. The towers at the rear of the stand are vertical anchors from which the seating accommodation extends, and the half-timbering upon them reveals the predominant timber construction of the building. The original public grandstand at Trentham (1906)⁹³ also featured half-timbered towers which framed the rear elevation and provided access to the second level of uncovered seating, suggesting a common precedent, presumably from overseas, for both edifices. The construction of the Auckland Racing Club's grandstand is also more advanced than the typical colonial grandstand, as the architects have used cast-iron columns and trusses⁹⁴ to carry the upper level without unduly obscuring the view of those seated below. The development of the cantilever made the provision of good sightlines in the racing

grandstand, as in the theatre, a much easier design problem to solve, and the Luttrell's work for the Wellington Racing Club illustrates the way in which modern building technology reshaped this building type.

At Trentham the stewards and members' stand, the public grandstand, the leger stand ⁹⁵ and the totalisator house were designed and built by the Luttrell Brothers. The public grandstand [III. 22] reinterprets the model used by Grainger and d'Ebro in the modern materials of steel and reinforced concrete. Alfred Luttrell rejected the decorative effects of half-timbering and applied ornament in favour of the sculptural beauty of bold form which expresses the nature of the materials used and the essence of the building type. A dramatic, steel-framed, partially-cantilevered roof provides uncovered seating within its upper surface as it extends over the public benches below. This roof form is echoed by that of the smaller members and stewards' stand, although in this stand the addition of a second, cantilevered roof provides two levels of covered seating. Principal access to both grandstands is from the rear, where uncovered ramps criss-cross between projecting landings, creating a strong play of diagonal form

across the surface of these buildings. The rear elevation of the stewards' stand has been altered in recent times to accommodate a covered link with the administration block, however, the public stand appears little different from when it was completed. The Wellington Racing Club is fortunate enough to possess a collection of photographs which record this grandstand's erection, and these clearly show the heavy I-beam truss system which made the cantilevered roof possible [III. 23].

Alfred Luttrell drew particular attention to the cantilevered construction of the leger and members and stewards' grandstands at Trentham by installing a series of windows between the rear wall and roof of each structure. These give the viewer the impression that the roof is floating protectively above the seating below, creating in this way, an effect which is expressive both of the building's function and its structure. The small Greymouth Trotting Club grandstand (1923-8) designed by Luttrell, also features a series of windows between wall and roof, although the present dilapidated condition of the building detracts somewhat from an appreciation of the architectural effect intended by the architect. The Greymouth grandstand does, however, demonstrate his ability to create

variety within the highly specific functional dictates of this particular building type.

The Wellington Racing Club's ambitious plans for their course were only slowly realised in the years following the First World War, as a shortage of both money and materials often delayed work on the grandstands. As early as August 1916 ⁹⁶ Sidney had begun to advise the club on future improvements, but it was not until three years later that construction on the grandstands and totalisator house could begin. In the meantime Sidney had drawn the stewards' attention to a new totalisator machine he had observed in Melbourne, ⁹⁷ no doubt during a visit to attend a race meeting in Australia, and in September 1919 he was directed to inspect an electric totalisator machine in Sydney before installing one at Trentham. ⁹⁸ In February of the same year the Luttrell brothers were at last formally engaged to submit plans and specifications for three grandstands, ⁹⁹ although planning must have been well under way by this date, as two months earlier Progress had published photographs of a model of a proposed grandstand to be erected at Trentham. ¹⁰⁰ This structure resembles the front elevation of the stewards' grandstand as built, however, the rear elevation is unlike that

of any stand at Trentham. Three tiers of balconies were to be served by two rear staircases, partially sheltered from the elements by three gabled porticoes. The roof and upper level of seating appear to have been supported by a row of columns in the model, whereas the structural strength of steel was more fully exploited by Luttrell in the cantilevered roof forms of the grandstands as they were built. The model would therefore seem to be an early design for the members and stewards' stand, possibly altered at the rear to provide greater protection from the blustery conditions of the Wellington region.

Sidney Luttrell's estimate for the cost of the stewards' stand was £28,000 in 1921,¹⁰¹ and the high cost of the work at Trentham, in addition to the shortage of building materials, was a continual problem for both the club's stewards and the Luttrells. The Bank of New Zealand advised the club to defer building for twelve months in 1921 to save money, although the bank also offered financial backing if the stewards chose to ignore this advice.¹⁰² In the following year the Wellington Racing Club issued stock on debenture which raised £50,000,¹⁰³ but the cost of construction continued to worry the stewards until early in 1924 when Sidney offered to lend the club £25,000

in order to make completion of the main grandstand possible. ¹⁰⁴ The club gratefully accepted his offer, agreeing to repay the loan within seven years at seven per cent interest. ¹⁰⁵

Earlier Sidney Luttrell had also solved the problem of a post-war shortage of materials which had delayed work at Trentham. Demand for concrete was high in New Zealand immediately after the war, particularly for the construction of roads and hydro-electric power stations. ¹⁰⁶ In September 1919 Sidney "pointed out [to the stewards of the Wellington Racing Club] that it was almost impossible to get the necessary material[s] and no guarantee could be given that it would be possible to finish the job even if started". ¹⁰⁷ It was therefore resolved to delay the start of construction until the following year, ¹⁰⁸ and in 1920 the entrepreneur came up with a novel solution to the shortage of cement his construction firm was faced with. Together with several racing 'cronies' ¹⁰⁹ Luttrell advanced money to the Golden Bay Cement Company under debenture which gave him effective control of the company. In November 1920 Sidney Luttrell became a director of Golden Bay Cement Company, and in 1923 he was managing director until

his resignation in August of that year.¹¹⁰ The Luttrells had thus obtained a guaranteed supply of cement for their contracting firm at a time when a severe shortage of coal meant that the three New Zealand cement companies, Wilson's, Milburn and Golden Bay, were unable to meet the high demand for concrete's most important component.¹¹¹

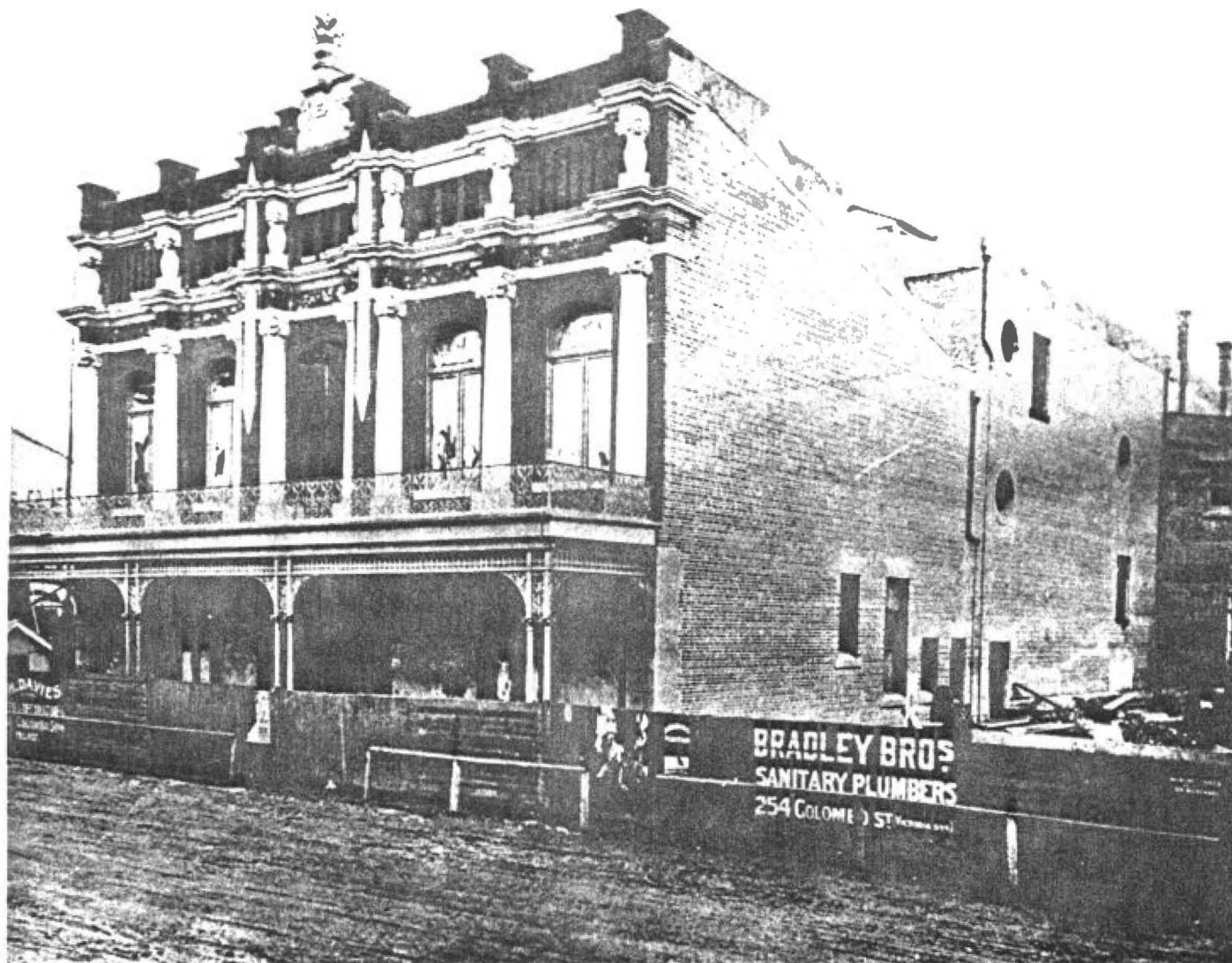
The sudden collapse of the cement market at the end of March, 1921,¹¹² may have caused Sidney to regret his involvement with the industry, however. Golden Bay was in the weakest financial position of the three companies at the time of the market collapse,¹¹³ and Sidney proposed to close the works temporarily so that a reduction in the price of cement by Wilson's and Milburn could not bankrupt Golden Bay.¹¹⁴ Unfortunately the Member of Parliament for Stratford at this time, Mr R. Masters, was a retail agent of Golden Bay Cement.¹¹⁵ Mr Masters feared he would lose his agency with the closure of Golden Bay and so publicly criticised Luttrell in the House, whereupon the Minister of Industries and Commerce, Mr Lee, called for a commission of inquiry into the arrangement between the cement companies.¹¹⁶

Eventually the temporary closure of Golden Bay, and the five

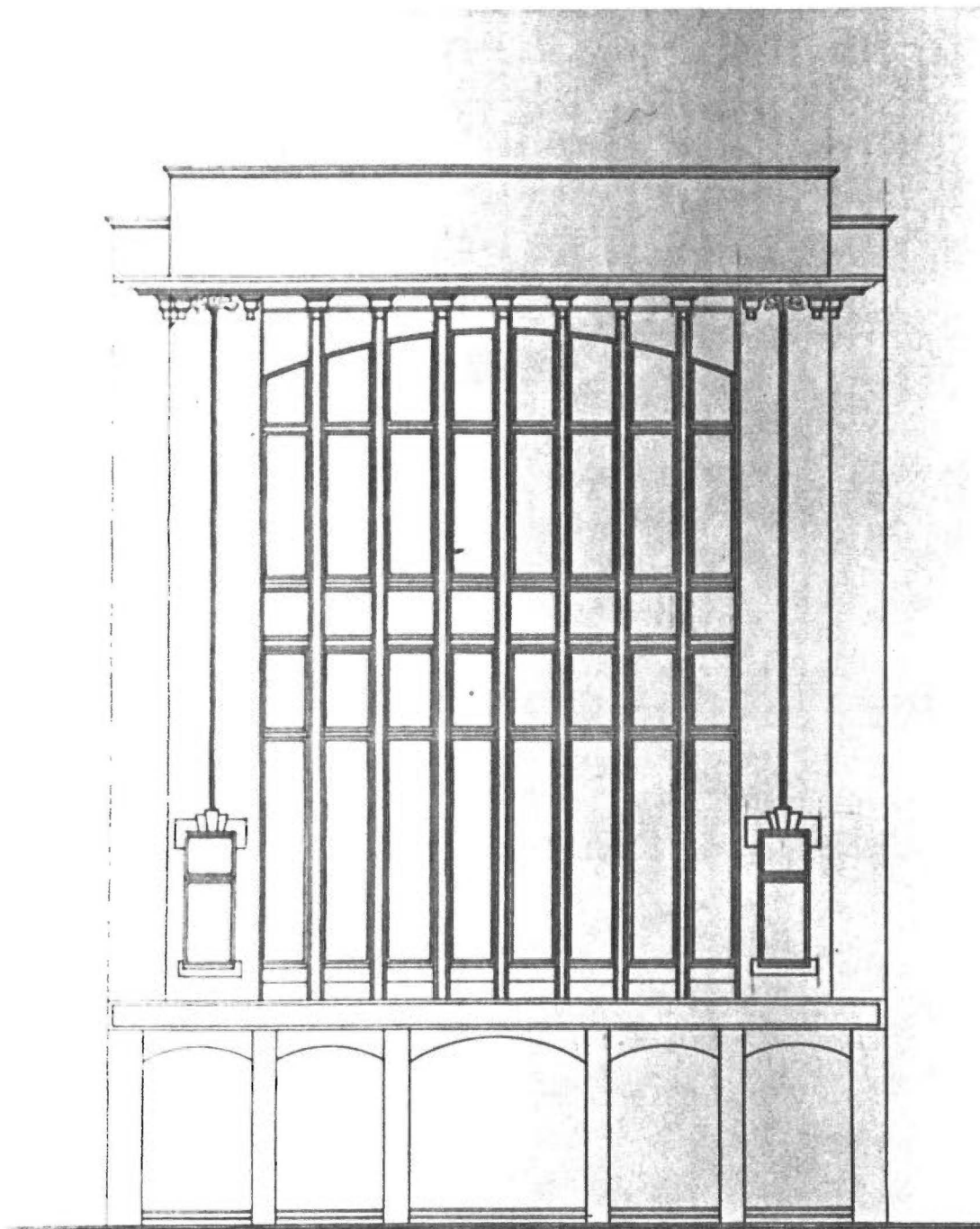
shilling royalty paid to Golden Bay by Wilson's and Milburn for every ton of cement they sold, ¹¹⁷ proved satisfactory to everyone but Mr Masters and, of course, the one hundred and ten workers at Golden Bay's Tarakohe works who were made redundant by the deal. Sidney Luttrell created a lot of controversy during his association with Golden Bay Cement, but his personal involvement with the cement industry undoubtedly allowed his workmen to complete the grandstands at Trentham without running short of materials. The three grandstands designed and built by the Luttrell brothers for the Wellington Racing Club are not only one of the partnership's greatest architectural achievement, but the history of their construction also provides a valuable insight into the way in which Sidney Luttrell overcame obstacles which threatened to hinder the operation of the practice.

In the design of the King Edward Barracks drill shed and the grandstands at Riccarton, Addington, Trentham and Greymouth Alfred Luttrell was called upon to consider the practical requirements of the commission first and foremost. Whether these were to enclose a large area as cheaply as possible, or to marry maximum seating accommodation with optimum

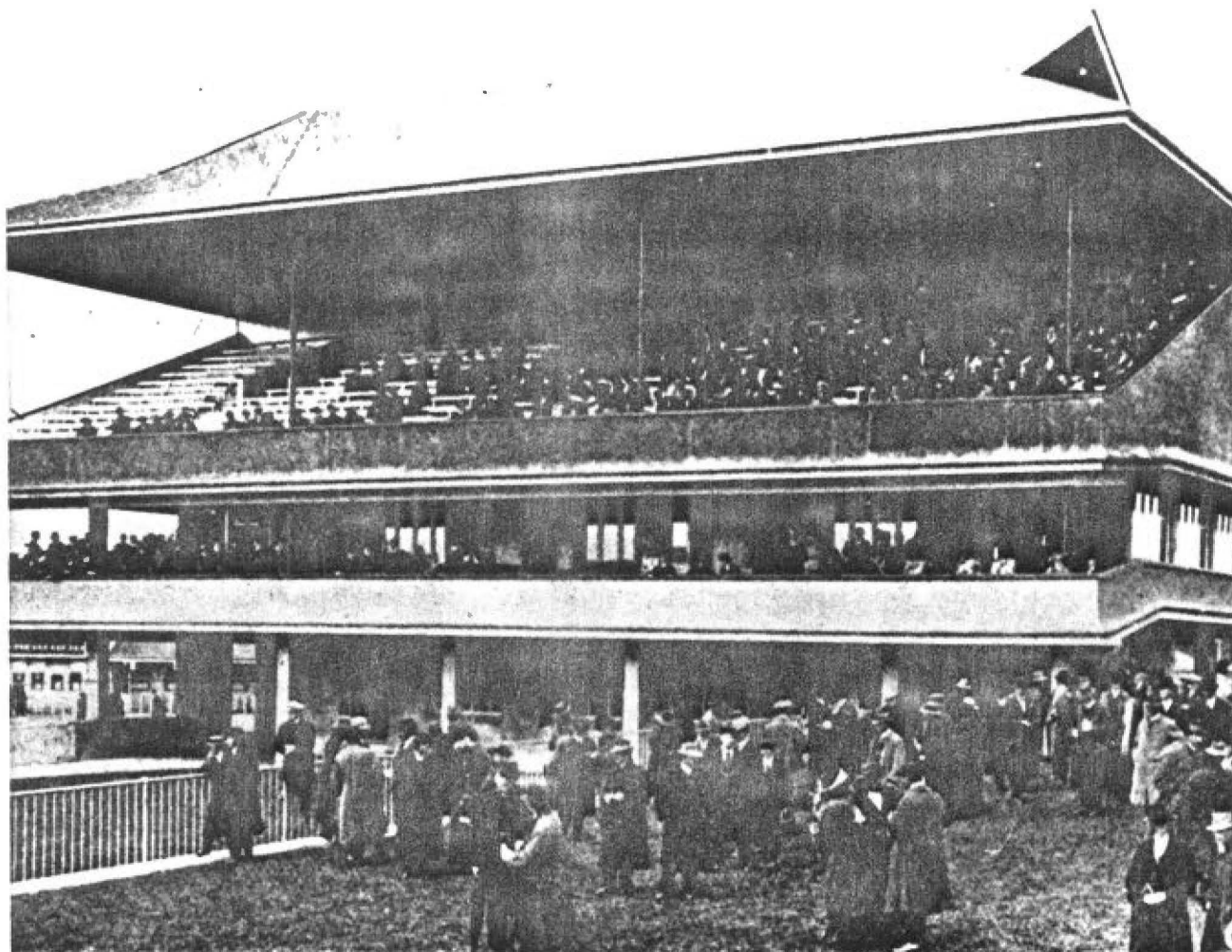
sightlines, architectural effect was a byproduct of the architect's skilful response to these considerations rather than a primary dictate of the contract itself. In his approach to theatre design, Luttrell had to take into account both the architectural treatment of the structure's facade in relation to its urban setting and the practicalities of sightlines, acoustics and safety. The Theatre Royal and the Savoy Theatre make important contributions to the character of inner-city Christchurch, but the place of these buildings within Alfred Luttrell's *oeuvre* is completely overshadowed by the army drill shed and the more spectacular grandstands at Trentham which have a modernity of material and form which cannot be found to the same degree in any other of the architect's work.



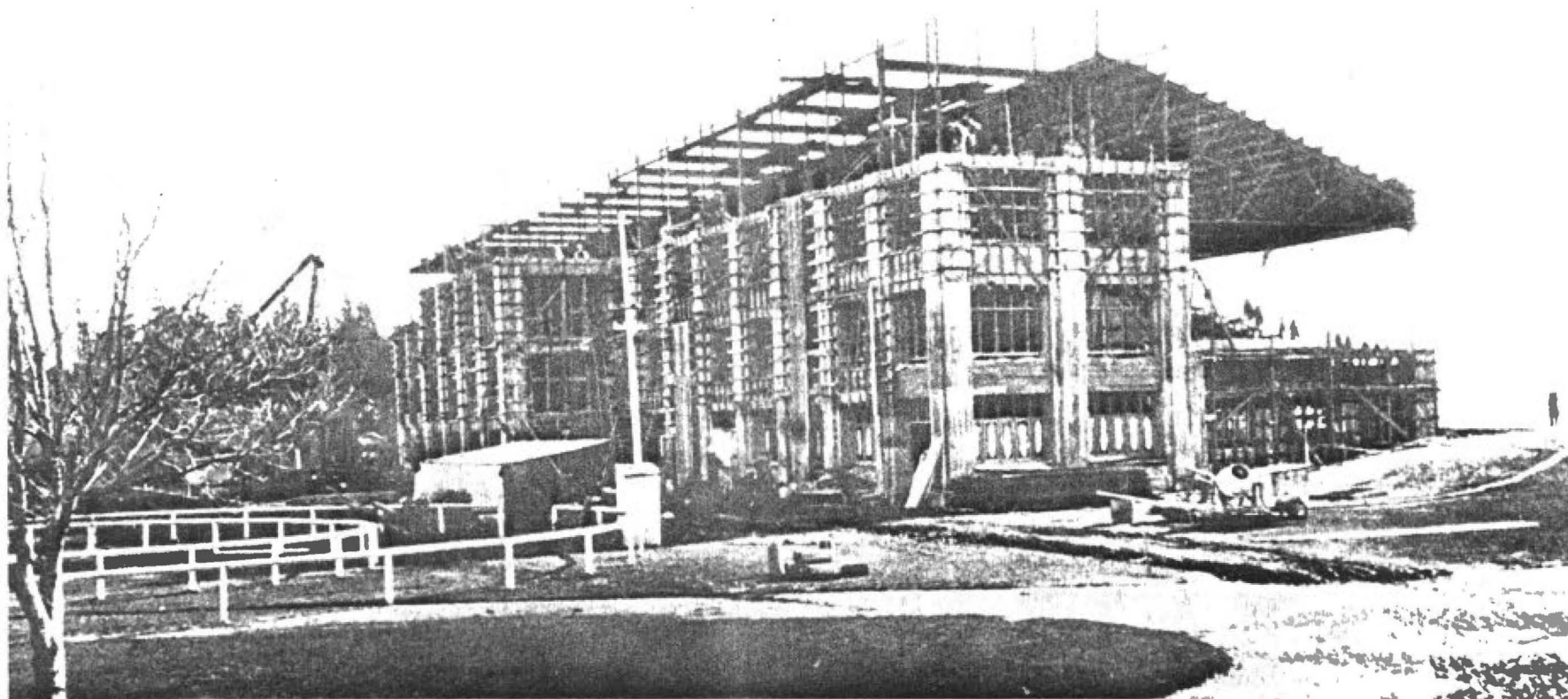
18] Theatre Royal, Gloucester Street, Christchurch. 1906-7.



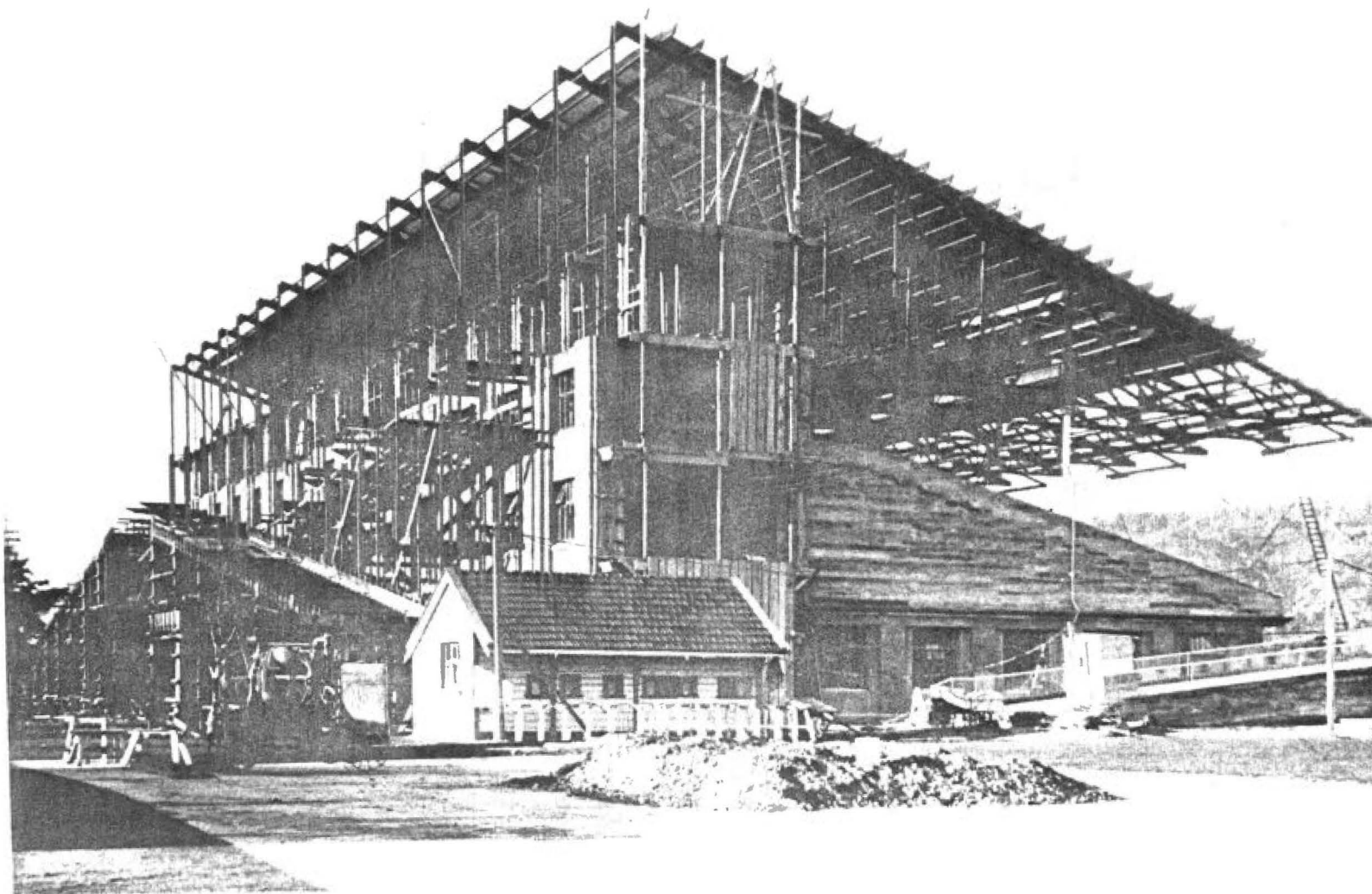
19] Liberty Theatre, Cathedral Square, Christchurch. 1915-7.



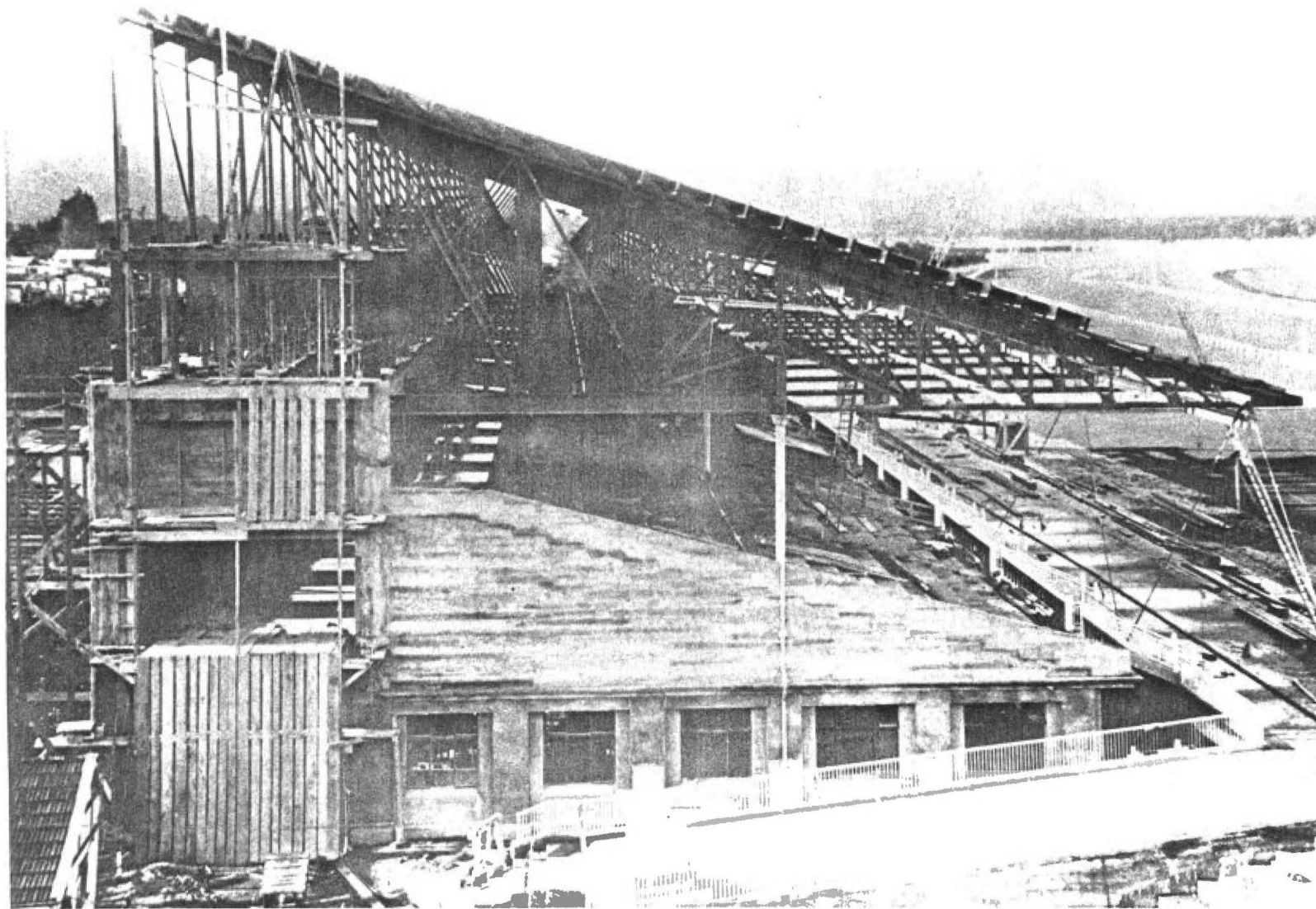
20] Members and Stewards' Stand, Addington Racecourse, Christchurch.
1909-15.



21] Public Grandstand, Riccarton Racecourse, Christchurch. 1920-3.



22] Public Grandstand, Trentham Racecourse, Trentham. 1919-25.



23] Public Grandstand, Trentham Racecourse, Trentham. 1919-25.

Chapter Four.

Houses and Churches in New Zealand.

When Alfred and Sidney Luttrell arrived in Christchurch the city boasted a population of one hundred and forty-five thousand people, ¹ and the newspapers of the day were dominated by coverage of the Boer War, debate about the licensing laws, and the arrangements in hand for the proposed exhibition. The Anglican Cathedral was finally approaching completion and the foundation stone of the Cathedral of the Blessed Sacrament (1899-1905) had recently been laid in Barbadoes Street. ² The designer of the latter, F.W. Petre, was the leading Roman Catholic architect in the country, ³ but his subsequent fall from grace with the Bishop, Dr. Grimes, ⁴ cleared the way for the Luttrell brothers to become the virtual diocesan architects for the Roman Catholic Church in Christchurch. Whereas the Luttrells' carried out fewer domestic commissions after 1902, their ecclesiastical work increased and became more valuable to the firm, particularly during the First World War when building activity was severely restricted. In New Zealand Alfred Luttrell

developed a highly individual approach to church architecture; less structurally innovative than his grandstands or commercial buildings, but nevertheless indicative of the architect's original approach to design.

In Tasmania the Luttrells had worked for a variety of denominations, but after they emigrated to New Zealand the firm's ecclesiastical buildings - amounting to seven churches, three convents, two hospitals and more than half a dozen lesser commissions - were almost entirely undertaken on behalf of the Roman Catholic Church. Even before Petre's cathedral was completed the Tasmanian architects had begun an association with the Christchurch diocese which was to last throughout their entire practice in New Zealand.

The support of the Very Reverend Father Price, Chancellor of the Diocese of Christchurch, ⁵ must have considerably strengthened the practice's monopoly over the local Roman Catholic building programme. Father Price's position in the Church required him to monitor building activity within the diocese, ⁶ and it appears that in this capacity he became firm friends with Sidney Luttrell. The priest and the entrepreneur worked together closely on the design and construction of New

Zealand's first Lewisham Hospital, erected for the Sisters of the Little Company of Mary on Bealey Avenue in 1915, ⁷ and when negotiations began in 1923 for a Lewisham Hospital in Wellington the Christchurch practice was the obvious choice. It seems likely that other commissions from the Church, such as that for the assembly of the high altar imported from Italy to complete the furnishings of the Cathedral of the Blessed Sacrament in December 1915, ⁸ were also given to the Luttrells on Father Price's recommendation, revealing once again the indispensable contribution made by Sidney Luttrell to the firm.

With the exception of St. Mary's, Hokitika (1914), the Luttrells' Roman Catholic churches and chapels in New Zealand were all designed in the Gothic style. This not only indicates the continuing impact of Pugin's plea for the use of Gothic in Roman Catholic architecture, but also suggests that the Christchurch diocesan priests and their architect considered Gothic more appropriate for modest parish churches and convent chapels than Petre's majestic Neo-classical style.

The first of six churches designed by Alfred and Sidney Luttrell for the Roman Catholic Church between 1910 and 1916 was the convent chapel for the Sisters of Mercy (Colombo

Street, 1910) [III. 24], erected three years after the architects had designed a convent building for the order on the same site.⁹ The proposed convent had not been built, as the sisters decided that a chapel was more urgently required.¹⁰ The Luttrells' chapel was therefore erected beside the original timber convent and connected to this building by a doorway in the north wall of the entrance porch, which was subsequently removed when the present convent was erected.¹¹ Two years after the chapel was officially opened by Bishop Grimes the Luttrell brothers erected a school building for the order at the opposite end of the convent,¹² respecting the scale and construction of the chapel but clearly distinguishing between the secular and religious functions of the two structures.

The chapel is a small simple building of Hoon Hay and Oamaru stone in the Early English Gothic style, and it conforms to the basic principles of "picturesque utility in planning and undisguised materials in construction",¹³ which were the basis of Pugin's theory of Christian architecture. Following the example set by Pugin, although undoubtedly without the same degree of religious fervour, Alfred Luttrell clearly expressed the three major elements of the chapel - sanctuary, nave and

choir loft/entrance porch - on the exterior of the building by the use of different roof levels and a geometric tracery window and a wheel window at the east and west ends, respectively. The contrasting colour of the Oamaru stone highlights the principal structural elements of the exterior, whilst the use of the local Hoon Hay stone relates the work to the Victorian Gothic and Arts and Crafts tenet of "fidelity to place", ¹⁴ an important influence upon late Victorian church architecture.

The timber ceiling is supported by hammerbeam trusses, a method of construction, previously used by the architect in the Price Memorial Hall in Launceston. The nave is clearly separated from the sanctuary and choir loft by arches, and the latter is further screened off from the body of the chapel by a wooden balcony railing, pierced by pointed arch forms, which echo the shape of the lancet windows. Direct access to the chapel from the convent is provided by a door set into the northern side of the sanctuary arch. On completion of the chapel only one stained glass window had been installed, that above the altar, ¹⁵ but the remaining windows were soon filled with coloured leadlights designed by John Hardman & Co. of Birmingham, ¹⁶ and these complement the simple church furnishings which

include stalls for the sisters along both sides of the chapel.

The parish churches of New Brighton (Church of the Immaculate Conception, 1911) and Sumner (Our Lady "Star of the Sea", 1912) for the Roman Catholic diocese followed soon after the convent chapel was completed. The Luttrells acted as architects and contractors for both; as they had done for the Sisters of Mercy chapel and school, and as they were to do for the Lewisham Hospital.¹⁷ The churches are moderately-sized buildings constructed of tuck-pointed red brick with Oamaru stone trim in the Perpendicular Gothic style.

The New Brighton church is the simpler of the two, both in its exterior massing and internal arrangements. In plan the building is rectangular and four bays in length. The walls of the church are articulated by buttresses which flank each window and strengthen every corner of the building. At the west end two buttresses flank a stone pointed arch which frames a window filled with very unorthodox geometric tracery. Hood-moulds finished with bosses, gablets atop the buttresses and blind arcading in the Perpendicular style within the apex of the gables, as used upon the Sisters of Mercy chapel, complete the exterior.

Access to the building is provided by an entrance porch projecting from the liturgical south-west corner of the building. The nave of the church is lit by simple lancet windows and roofed by scissor braces crossing between the rafters. Alfred Luttrell's use of the scissor-brace roofing system, rather than the hammerbeam trusses which he usually employed in his churches, appears to be unique in his work. The sanctuary roof is also supported in this manner and is separated from the nave by a low arch framed by engaged colonnettes, the capitals of which are very similar to those found in other works by the architect such as the facade of the Kaiapoi Woollen Mills building. The building was erected at a cost of £1200 in 1911.¹⁸

In the following year a bequest of £2000 from the late Mrs A.J. White¹⁹ enabled the Luttrells to build a larger and more ornamental church for the Catholic parish of Sumner. The Church of Our Lady "Star of the Sea" [III. 25] differs from the New Brighton church in two respects. First, the addition of a chapel, generously donated by the architects,²⁰ confessional and the enlargement of the sacristy into an apsidal-shaped room, projecting from the north wall of the chancel, gives the

exterior a more interesting and picturesque appearance. The greater complexity of the floor plan is mirrored by the greater sophistication of the ornamentation both on the exterior and within the church. The decorative stone moulding at the top of the west end gable in the New Brighton church, for example, has become a miniature arcade in the Sumner building, and the window in this wall has become a more dominant element in the elevation's composition. All the windows have panelled tracery derived from the Perpendicular style, their greater complexity reflecting the larger financial resources available to the architect for this commission.

Inside, the chapel and confessional are framed by Gothic arches carried on engaged colonnettes with the same foliate capitals as those at the Church of the Immaculate Conception. The second obvious difference between the two churches is seen in the way in which the Sumner church is roofed. Unlike any other Gothic church or chapel designed by Alfred Luttrell, Our Lady "Star of the Sea" has a barrel-vaulted ceiling of embossed fibrous plaster panels which are carried on imposts with capitals. Nave and sanctuary are roofed in the same manner, although a row of panels in the latter has since been replaced by

skylights, presumably to compensate for the removal of a rose window above the altar. A further feature of interest in the Sumner church is the cement-rendered wall surface of the nave above the dado, incised to imitate masonry construction. The light colour of the cement and the uninterrupted surface of the ceiling lend a feeling of height and spaciousness to this church which is lacking in buildings such as the convent chapel for the Sisters of Mercy, where the dark-stained hammerbeam roof creates a more intimate, enclosed atmosphere. St. Mary's, Hokitika has a similar quality of cool airiness as Our Lady "Star of the Sea", but in the former church this quality almost amounts to barrenness as Alfred Luttrell tried unsuccessfully to design a classically-inspired church.

The teaching order of the Sisters of Mercy first arrived in Hokitika from St. Xavier's Convent of Mercy, Ennis, County Clare, Ireland in 1878, and it was from this West Coast town that the sisters founded convents in Greymouth, Ross, Kumara, Lyttelton and Christchurch. In 1914 Alfred and Sidney Luttrell designed and built a Gothic-style chapel for the foundation order which closely resembled their Christchurch convent chapel of four years earlier. However, St Columbkille's chapel was

principally constructed of brick faced with concrete, and over the years the single-leaf brick construction became increasingly porous until it became so structurally unsound as to make demolition necessary in 1979.

The Luttrells' exactly contemporaneous church built for the Roman Catholic parish of Hokitika [III. 26], ²¹ also constructed of concrete faced brick, has proved to be more durable than the chapel. Whereas the original St. Mary's church (1866) was a timber Gothic building, the parish building committee resolved in July 1912 to call tenders for plans and specifications for a new church in the Roman style, built of either reinforced concrete or brick with concrete facings. ²² Perhaps the committee had seen and admired the work of Petre in Christchurch, Oamaru or Timaru and had, therefore, decided against the Gothic style which was the choice of all the other Catholic clients for whom the Luttrells worked. It appears, however, that their budget, "not to exceed two-thousand eight hundred pounds approximately", ²³ was insufficient to meet their aspirations. Instead of a Neo-Renaissance basilica of creamy white Oamaru stone, the parish of Hokitika moved into a double bricked hall with a "temple-front portico" and tower in December 1914. It

was not until fourteen years later that the exterior walls were finally rendered with cement and even today the church does not entirely follow Alfred Luttrell's design, as a round-headed window intended to light the sanctuary was never installed due to the parish's lack of funds. ²⁴

Beyond the entrance porch of St. Mary's, the nave is expressed simply as a rectangular space lit by round-headed windows with no external indication of the sanctuary within. Inside the church the floor is slightly raked down towards the dimly-lit sanctuary which is separated from the nave by Ionic pilasters, clearly applied to the wall surface and not an integral part of it. Two pedimented niches, housing statues of the Christ Child and Virgin Mary, are set into the sanctuary wall. At the opposite end of the church an organ loft is cantilevered out over the entrance, and spanning the distance between the two ends is a flat ceiling which disguises the pitched roof of the nave. The tower of the church may be Hokitika's tallest structure but the building fails to make the dramatic impact of one of Petre's basilicas. Alfred Luttrell appeared to be ill-at-ease using classical forms for an ecclesiastical building, and the building committee of St. Mary's

parish would probably have been better advised to build a Gothic church with the architect's help, rather than direct him to work in a style in which he had no previous experience.

The largest church designed by the Luttrells in New Zealand, ²⁵ and by far the most unusual and complex in floor plan and decoration, is the convent chapel for the Sisters of the Good Shepherd at Mount Magdala (1911-12) [III. 27], just out of Christchurch. ²⁶ Built to serve the religious needs of the sisters and the orphans, unruly girls and women for whom they cared, the chapel is now a part of the St. John of God hospital complex which took over the Mount Magdala Institute buildings in 1966. The building is Alfred Luttrell's most elaborate and individual interpretation of the Perpendicular Gothic style which had been revived in England during the late nineteenth century.

During the 1870s the architect G.F. Bodley developed an extremely influential interpretation of English fourteenth-century architecture which rejected the muscularity of High Victorian Gothic in favour of a greater emphasis upon verticality and elegance. ²⁷ The lightness and linearity of Perpendicular Gothic also appealed to Arts and Crafts architects such as J.D. Sedding, designer of Holy Trinity Church, Sloane

Street, London (1888-90),²⁸ because it provided an ideal setting for the handcrafted furnishings and fittings designed by members of that movement. Straight verticals and horizontals, large windows of panelled tracery, blind arcading and battlemented towers, either free-standing or placed above the crossing, characterise the late Gothic style and all these elements may be found in the convent chapel at Mount Magdala. Whereas Alfred Luttrell had already used motifs derived from Perpendicular Gothic architecture in his designs for the New Brighton and Sumner churches, in the later convent chapel he allowed the style to dictate every aspect of the facade treatment, creating a unified exterior within which the unusual floor plan is determined by the specific needs of the community for whom the chapel was built.

The dominant feature of the chapel's exterior is a square castellated tower, twenty-two and a half metres high (75 feet),²⁹ flanking the main entrance at the liturgical west end of the building. Like the main body of the chapel, the tower is constructed of bluestone with Oamaru stone dressings which highlight structural and decorative elements, such as the buttresses and blind arcading. Paired windows with panelled

tracery upon each face of the tower stress its verticality, whilst the repetition of buttresses crowned by gablets and bands of blind arcading link it visually to the west facade of the chapel. The tower recalls English parish churches both in its placement, and in the way Alfred Luttrell used it to establish the chapel as the principal structure within the Institute's grounds.

The liturgical north, south and west elevations of the Church of the Good Shepherd are virtually identical in composition, although a modern porch and contemporary cloister now partially obscure the west and north ends, respectively. A large window filled with panelled tracery, offset by a miniature blind arcade within the apex of the gable and a band of blind arcading below, creates the vertical movement within each elevation which leads the eye to the cross standing atop each gable. Inside the chapel the raised choir loft in the nave distinguishes the principal entrance from those in the transepts, but the similarity of their exterior treatment reveals the architect's response to a commission which required different entrances for the different members of the religious community. Separate seating accommodation had

to be provided for the residents of the orphanage and reformatory and the Sisters of the Good Shepherd, with the result that the nave and transepts are all approximately the same size and the principal altar stands within the crossing, raised above the level of the rest of the church, so as to be visible to all the worshippers.

The high altar standing within the apse is lit by a clerestory of lancet windows, and flanked by two sacristies and two small chapels which appear to cluster protectively around the apse on the building's exterior. The chapels, dedicated to the Sacred Heart and the Blessed Virgin, ³⁰ are roofed with plastered cloister vaults but the main roof is carried on hammerbeam trusses which spring from engaged columns at the crossing and imposts in the rest of the church. This roofing system draws attention to the height of the roof and provides an excellent frame through which to view the principal windows. The trusses, ceiling timbers, doors and church fittings are all of cedar, creating a rich contrast to the whitewashed walls and stained glass windows, although even on a sunny day the interior of the church is rather gloomy.

The convent chapel for the Sisters of the Good Shepherd

stands out amongst Alfred Luttrell's ecclesiastical buildings both for its thorough adoption of the Perpendicular Gothic style and its uncommon plan. In the "largest community church in the Dominion" ³² the architect clothed the specific liturgical and functional needs of a Roman Catholic religious order in an English architectural style revived some forty years earlier in Anglican church design. Luttrell's concern for craftsmanship and utility are combined in the convent chapel to very pleasing effect.

Alfred Luttrell's last church design was also the only one which was not designed for Roman Catholics. St. James's Anglican Church, Riccarton Road, Christchurch (1922-3) [///. 28] ³³ illustrates the architect's continued reliance on traditional models of ecclesiastical architecture and his return to the Early English Gothic style after the greater sophistication of the Perpendicular ornament at the Church of the Good Shepherd. The building may be compared with Maxwell Bury's St. John the Baptist, Christchurch (1865, tower completed 1925), ³⁴ both in the materials of construction and in the similarity of details such as the entrance porch and tower, although Luttrell finished his with a spire.

On the outside St. James's is a picturesque combination of elements. The simple rectangular forms of the nave and square-ended chancel, with its lower roof, are complemented by the apsidal-shaped vestry, circular bell tower and gabled entrance porch. Building with bluestone and Oamaru stone, the architect has relied on the massing of forms and the contrasting colour of the masonry rather than applied ornament to create a decorative exterior. Even the carved faces set into the window surrounds serve a functional role as label-stops to the hood-moulds above the windows.

Inside, the architectural intention is the same. The nave is roofed by hammerbeam trusses, and the chancel with a system of arched braces. Plate tracery in the nave windows fills the church with light. The tracery of the large west window is of an unusual design, and Alfred Luttrell contrasts it with the three stained glass lancet windows at the east end which provide a fitting backdrop to the altar. The chancel arch springs from engaged colonnettes very similar to those in the Catholic churches of New Brighton and Sumner, but the architect's response to the Anglican liturgy is evident in the greater size of the chancel to accommodate the choir stalls. One aspect of the

internal arrangements for which Alfred Luttrell was not responsible, however, is the painted heraldic symbols which adorn the structural members of the roof. This English-inspired ornament was carried out by the architects Robert and Margaret Munro in 1950,³⁵ and while the wall painting has since been hidden under a layer of whitewash the motifs upon the trusses in no way detract from the architect's original scheme.

St. James's Anglican Church was one of the last buildings designed by Alfred Luttrell to be completed before his death in May 1924. The church shows that Gothic remained the most popular style for church architecture in the 1920s, and stands, with Cecil Wood's St. Barnabas Anglican Church, Fendalton completed in 1926, as an example of the continued influence of late Victorian church architecture upon ecclesiastical design. Despite the efforts of men such as F. de J. Clere in Wellington and J.T. Mair in Invercargill,³⁶ church architecture in New Zealand in the early years of the twentieth century was still associated in the minds of congregations and architects alike with traditional English parish churches and cathedrals. Alfred Luttrell shared this almost universal taste for Gothic and

happily so did most of the church building committees for whom he worked. His churches are not structurally innovative, nor do they draw upon the most modern precedents, but they do, like all his works, show a concern for detail, function and form above ornament which makes some knowledge of them crucial to a study of his work.

Less central to an understanding of Alfred and Sidney Luttrells' work in New Zealand, but nevertheless worthy of study, are the firm's domestic designs produced after 1902. As already noted, the number of houses designed by the Luttrells began to decrease in Tasmania during the late 1890s, and in New Zealand this trend continued. Even allowing for the possibility that further houses designed by Alfred Luttrell have yet to be identified, it seems obvious that the numerous commissions the firm received for public and ecclesiastical buildings would have given the brothers little time or incentive to build up a domestic practice which required close attention to the client's needs, for less financial reward. Whereas the reputations of contemporary Christchurch architects, such as Samuel Hurst Seager or the England brothers, were based to a

large degree upon their domestic work the Luttrell brothers were known principally for their racing grandstands, churches and business premises. ³⁷ It therefore seems likely that only those men with some personal contact with the Luttrells would approach them to design a town or country dwelling.

Professor Francis Haslam, for example, for whom the Luttrells altered a bungalow near Rangiora in 1907, ³⁸ may have come into contact with the architects because he lived near Alfred's house on Riccarton Road. ³⁹ Moreover, the head horse trainer at Riccarton racecourse, Richard Mason, moved into a Luttrell-designed house in 1912 ; ⁴⁰ another example of work carried out by the Luttrells which arose ultimately from Sidney's interest in and close contacts with the racing world. The caretaker's cottage (1909) on the grounds of Riccarton racecourse is an even more direct example of a domestic work which can be related to the firm's work in the public arena, ⁴¹ and perhaps a brick house erected in the suburb of Heretaunga, ⁴² just one trainstop from Trentham, may also have been designed for someone connected with horse racing and the nearby Wellington Racing Club. The other nine houses which can be attributed to Alfred Luttrell in New Zealand were probably also

designed for clients with a professional or personal relationship with the Luttrells beyond the commission itself. Although with regard to the earliest extant design by the architect for a house in New Zealand it is not known where, when or for whom the work was erected.

The Alexander Turnbull Library, Wellington holds an architectural plan signed by S. & A. Luttrell ⁴³ for a single storey dwelling [III. 29] which is the most accomplished surviving attempt made by Alfred Luttrell to capture the spirit of the Federation house. The style and planning of the house is an advance upon the Tasmanian Collins' farmhouse, which would suggest a design date of c.1902-5. The Australian Federation style may be detected in the dominant and picturesquely massed roof forms, the diagonal accent provided by the semi-octagonal room at one corner of the main living space, and the simple wooden forms of the L-shaped verandah. The prominent use of sunhoods and the depth of the verandah also gives the work an Australian appearance which singles it out from contemporary New Zealand works.

The floor plan illustrates an advance in Luttrell's domestic style, as the architect dispenses with the space-consuming hall

in this small house and chooses instead to arrange the secondary rooms around a large living space which is entered directly from the verandah. What are presumably the kitchen and bathroom (the plan does not indicate room functions) are grouped together to concentrate the service rooms in one part of the house and three bedrooms and the semi-octagonal room, perhaps a sunroom or conservatory, complete the dwelling's internal spaces. The arrangement of the rooms therefore provides an element of modernity in this house which can also be found in later works by Alfred Luttrell, such as the Mason house, which exhibit some debt to the Californian bungalow style. The small size of the dwelling suggests that it was designed as a worker's cottage, or a holiday house, but one is also reminded of the Arts and Crafts cottages designed by Samuel Hurst Seager at the turn of this century.⁴⁴

The 'Turnbull' house could have been intended for a site in the city or the country, and by examining two houses designed for farmers on Banks Peninsular in 1906, or early in the following year, it would appear that Alfred Luttrell did not differentiate between suburban and rural dwellings in style or plan. Both 'Wharenuī'⁴⁵ and 'Matareka' were erected at a time when the

country's agricultural land was being made available to more farmers after the Liberal government had succeeded in breaking up the vast holdings of a handful of powerful runholders. The former, better known as the 'Big House', was built for Arthur Waghorn at a cost of £1400 ⁴⁶ in Little Akaloa where it still stands today, the only two-storeyed house in the bay. On the other side of the peninsula is 'Matareka', a single-storey structure in Kaituna Valley originally built for Samuel Nutt, ⁴⁷ which hugs the ground rather than standing apart from it as 'Wharenuī' does. The houses are of weatherboard construction, topped with corrugated-iron hipped roofs, and feature gracefully arcaded return verandahs (rising through both levels at 'Wharenuī') which capture most of the day's sun and provide additional living space.

Inside 'Wharenuī', a central hallway runs the entire length of the house on both floors and access to the four bedrooms and bathroom on the first floor is rather awkwardly provided by a very narrow dog-leg staircase opposite the front door. None of the rooms are very large in size but a projecting bay in the living room and master bedroom above, which is accentuated by the shape of the verandah, mean that these rooms are slightly

more generously proportioned. Direct access to the verandahs further increases the available living area in these rooms, and in two smaller bedrooms, also on the north side of the house.

Apart from the bathroom all the rooms at 'Wharenuī' have fireplaces and, as was customary, the importance of each room is indicated by the degree of ornamentation within the fireplace surround. A more individual feature of the house, is the slightly sloping floor of the first floor balcony intended to stop rain water from collecting in pools which might rot the timbers. The balcony provides an excellent view of the bay and, with its low ceiling, closely spaced balusters with decorative X-shaped braces and solid curving fascia boards, it provides an extra living space in which to enjoy the scenery protected from the elements. The house is no longer owned by the Waghorn family who are still major land owners in Little Akaloa, but the sympathetic restoration of the house has been a major concern of the immediate past and present owners. 'Wharenuī' rises dramatically above the bay in Little Akaloa, almost like a ship on the crest of a wave, and its commanding site undoubtedly inspired the architect to create a local landmark for one of the area's most prominent families.

'Matareka' is not quite as impressive. Somewhat surprisingly, the front door of the house is asymmetrically set within the south wall, where a daintily gabled porch, enclosed by lead-light windows, contrasts with the very closed appearance of this elevation. The front door opens into an entrance hall around which the living rooms, bedrooms, bathroom, kitchen and laundry are arranged. Away from the driveway, which runs right up to the front door, a return verandah flanked by gabled bays offers a more relaxed view of the house. The way in which the building therefore turns its back on visitors gives it an urban quality unexpected in a rural setting. 'Matareka' would look quite at home in a city environment and it is interesting to compare it with the Mason house designed five years later. This house must have originally stood on the outskirts of the city but it is now a suburban residence.

Like 'Matareka', the Mason house is a single-storeyed residence, clad in weatherboards, with the main entrance on the south wall which opens into an attractive entrance hall about which the public and private rooms of the house are laid out. The similarities end here, however, for the architect's handling of materials, his external composition and internal

planning are altogether more sophisticated in the Christchurch dwelling than in the rural farmhouse. A larger budget for the Mason house is undoubtedly one factor which explains the difference between the two works, but the influence of the Californian bungalow style must also be partly responsible.

The original client's copy of the architect's plan [III. 30], which includes the floor plan and south and east elevations, is in the possession of the present owner of the Mason house, Mr Pip Middleton. It shows that Alfred Luttrell made changes to the exterior and, to a much lesser degree, the interior of the house before it was completed. These changes did not radically alter the appearance of the house but they enabled the architect to introduce a greater sense of modernity to the design.

Taking just one element which differs between the client's plan and the finished work as an example, Luttrell made the four brick chimneystacks into much bolder, more pyramidal forms in order to increase their verticality within the complex play of hipped and gabled roof forms. The architect's more emphatic treatment of the chimneystacks is echoed by his handling of the drawing room fireplace which is expressed externally on the south wall. The flue of this fireplace breaks

through one of two gables which flank the recessed entrance porch. Rather than divorcing the chimneystack from the chimney-breast by giving the gable a covering of shingles, Luttrell extended the brickwork to the apex of the gable. In response to this change the other gable was clad with board and batten and the only shingling to be found on the house as it stands today is within the upper half of the gable on the virtually symmetrical east front, where the gable replaced a turreted roof above the bay window of the master bedroom.

The south and east elevations of the Mason residence are the only ones which would ordinarily have been seen by visitors to the house. In them Alfred Luttrell contrasts the relaxed, welcoming aspect of the entrance with the more formal character of the garden front which overlooks, and is thus complemented by, a formal rose garden, apparently laid out soon after the house was built. The horizontal emphasis of these elevations, created by the use of low-pitched gables, clad in Marseilles tiles, with overhanging eaves and broad bands of windows, particularly on the east front, may be derived from the Californian bungalow style. On the north and west walls the architect was less concerned with architectural display. This

was where the bathroom, kitchen and servants' sitting room were located, the latter arguably the most pleasant room in the house and slightly larger than the drawing room. The windows which face north and west are of the old-fashioned sash type as it was felt they were better at withstanding strong winds than the casement windows which light the south and east-facing rooms. The casement windows are a further example of the Californian bungalow influence within this work, although their use in conjunction with fanlights was a uniquely New Zealand addition to the bungalow idiom.⁴⁸ The dining room bow window in the Mason residence is another element peculiar to New Zealand Californian bungalows, one of a number of variations on the American model which gave this style of domestic architecture a local flavour.

One of the more unusual features of the Mason house is its early provision for electric lighting. The Lake Coleridge dam did not begin supplying power until 1914, and before that time the city council destructor provided a direct current to consumers in the inner city area only. A generator to supply the Mason family's needs was housed in the eight-room outhouse on the north side of the house, and this was also where the maids'

bathroom, the coal house, dairy, meat store and laundry were located.

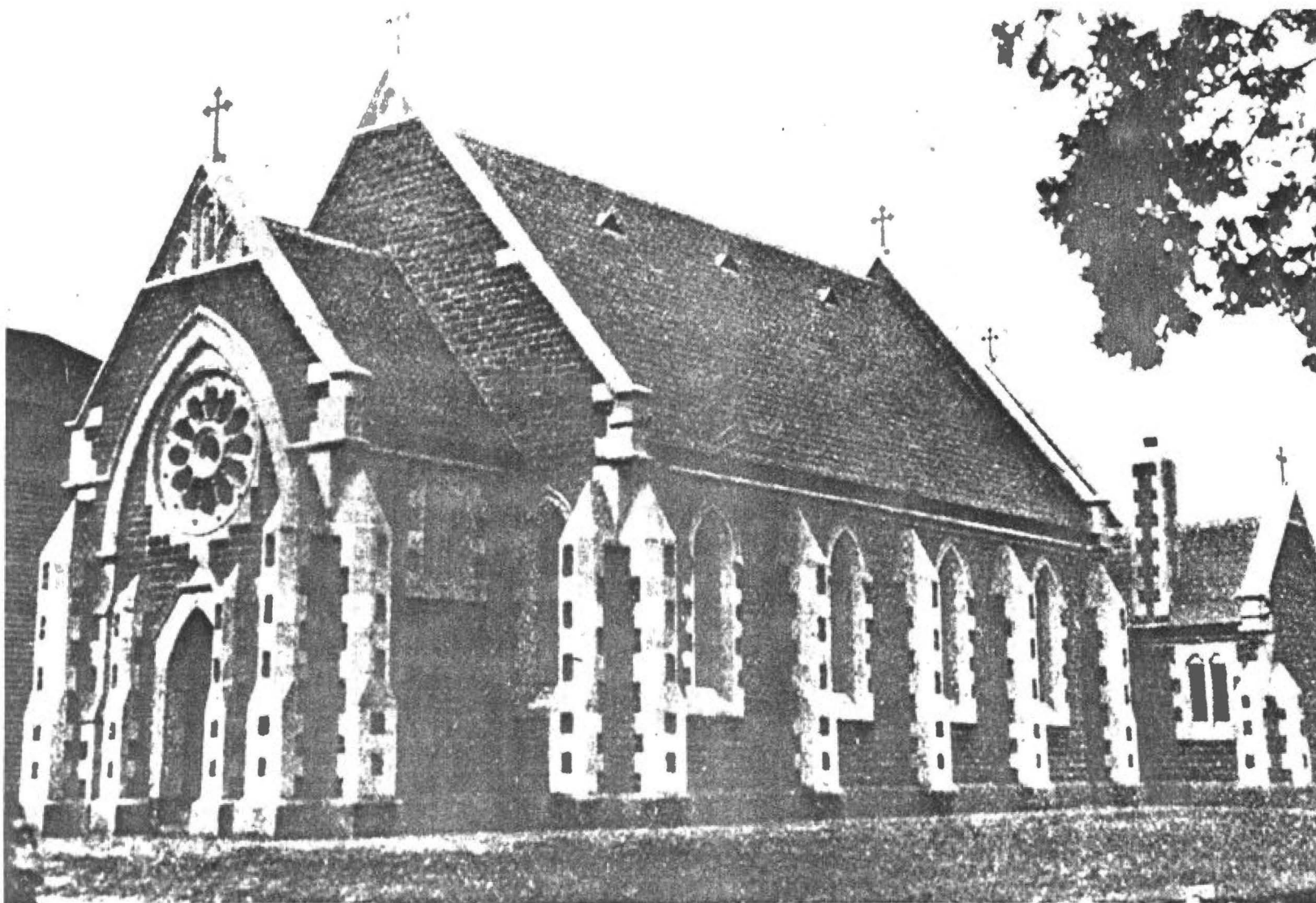
Inside the house Alfred Luttrell decorated the public and family areas with Art Nouveau motifs in the fireplace surrounds, the coloured lead-lights of the spacious entrance hall, and the light fittings. The entrance hall, rather than acting merely as an access passage, forms the house's core around which the family and service rooms are arranged, illustrating a further advance in domestic planning during this period. A greater degree of informality in planning was an important feature of the bungalow style, often facilitated, as in the Mason house, by placing the front door at one side of the house which thus provided easier access to all parts of the dwelling. A remnant of the Victorian passage may be found in the west wing of the house where it provides access to the maids' bedrooms and the kitchen/scullery area, but the architect has attempted to integrate the public rooms.

The first New Zealand bungalows influenced by the work of Californian architects date from around 1910,⁴⁹ and a year after the Mason house was built J.S. Guthrie completed Christchurch's best-known Californian bungalow, Los Angeles

(110 Fendalton Road). ⁵⁰ Alfred Luttrell's work is certainly not as advanced nor as truly 'authentic' as Guthrie's, but the Mason house demonstrates the architect's awareness of the emerging American domestic influence. It is a transitional work which reveals Luttrell's ambivalent response to the greater asymmetry and informality of the Californian bungalow. The need to accommodate facilities for two servants separate from the family's living areas may have thwarted the architect's attempt to follow the American model more closely, but it is also important to consider the kind of brief Richard Mason may have placed before Alfred Luttrell.

In domestic architecture, more than any other perhaps, the client's wishes play a major role in determining the final appearance of any dwelling and it may have been this factor which led the architect largely to ignore this branch of his art in order to concentrate on commissions for commercial buildings, grandstands and churches which did not call for such a careful consideration of individual needs. The houses designed and built by the Luttrell brothers in New Zealand reveal the scope of their practice; less important individually than they are as further examples of the thorough attention to detail and

versatile approach to design which may be found in every work by Alfred and Sidney Luttrell.



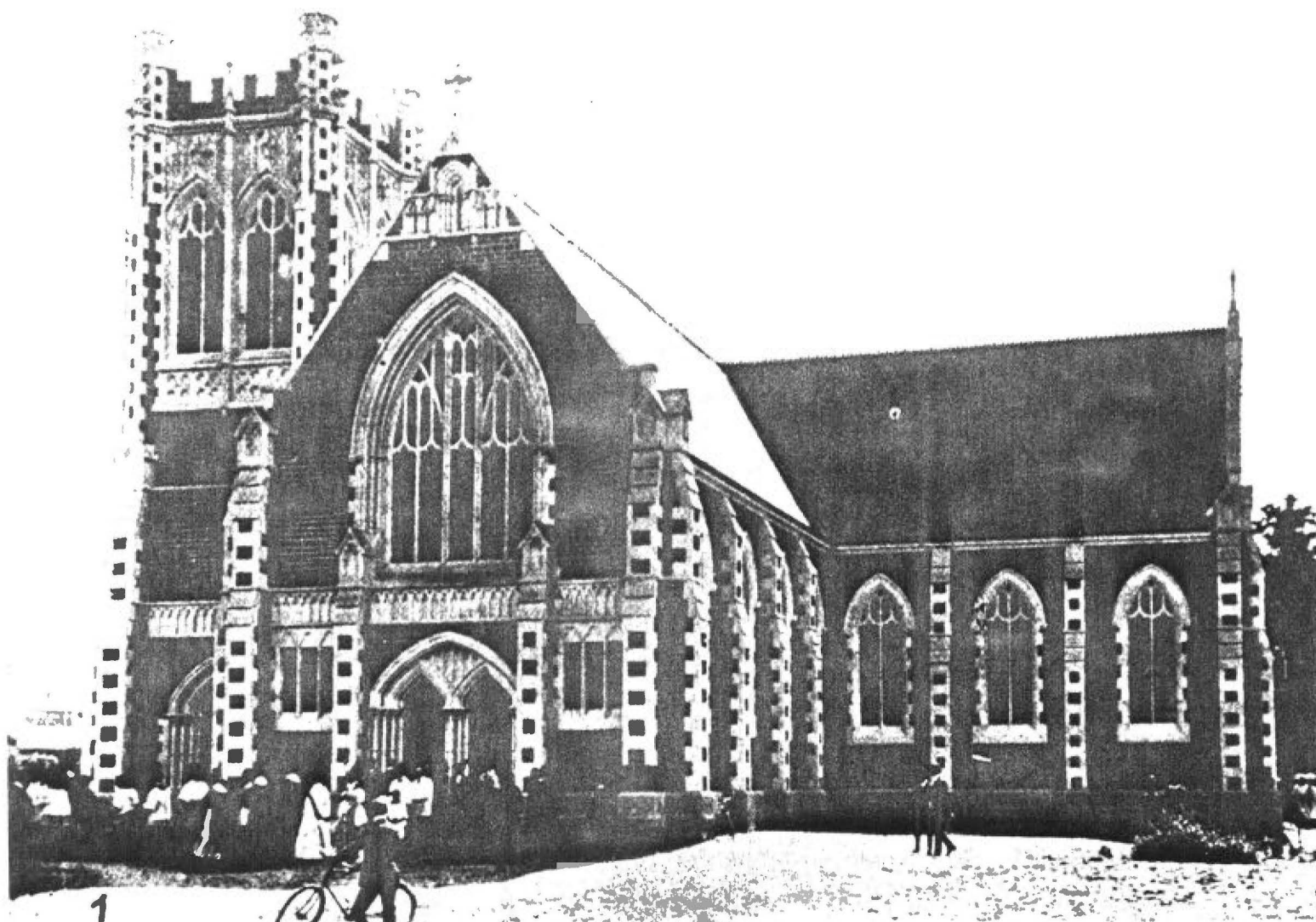
24] Convent Chapel, St. Mary's Convent, Colombo Street, Christchurch.
1910.



25] Our Lady "Star of the Sea", Roman Catholic Church, Dryden Street, Sumner. 1912.



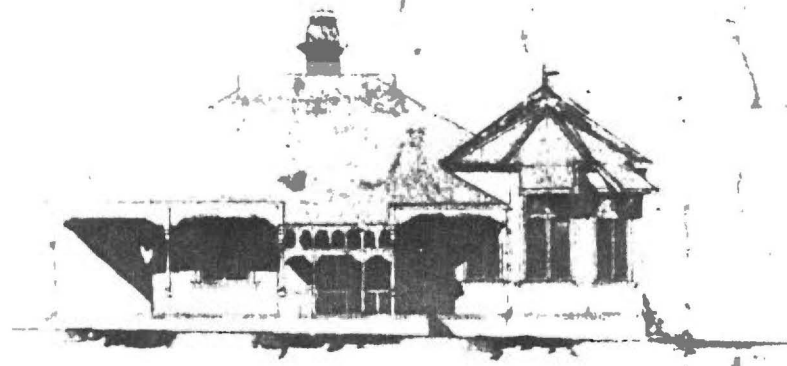
26] St. Mary's Roman Catholic Church, Sewell Street,
Hokitika. 1914.



1
27] Church of the Good Shepherd, Mount Magdala, Christchurch. 1911-2.



28] St. James's Anglican Church, Riccarton Road, Christchurch. 1922-3.



Front Elevation.

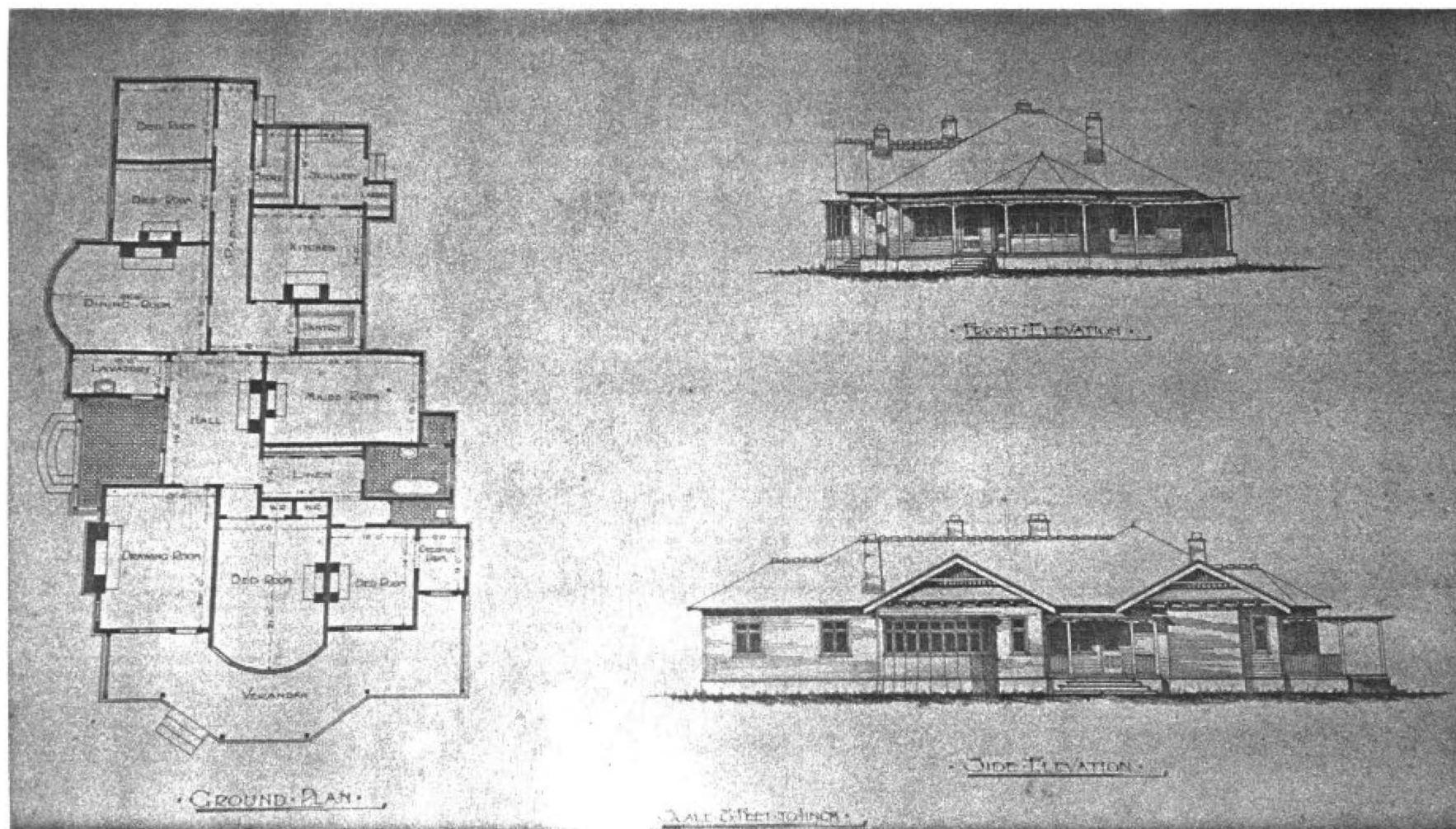


Side Elevation.

Scale 1/8"

Letter. [redacted]

29] House, location unknown. c 1902-5.



30] House, Yaldhurst Road, Christchurch. 1912.

Chapter Five.

Conclusion.

Alfred Luttrell died at the age of fifty-nine on May 7 1924.¹ With his death the firm was deprived of its principal designer and administrator,² and New Zealand of one of its "best-known figures in the building and contracting business".³ The architect had been ill for some time before he died,⁴ but the nature of this illness would probably not have undermined his ability to perform his professional duties. He was admitted to the Christchurch hospital he had designed, Lewisham, on May 5 but failed to recover from an operation intended to correct his condition after suffering a coronary. Alfred Luttrell was survived by a son and a daughter, and by his wife, Ellen, with whom Sidney went to live in 1928.⁵ His funeral was attended by many friends. The large number of wreaths sent by family members, friends, clubs, associations and businesses,⁶ with whom the architect's practice had been involved, attests to the respect in which Alfred Luttrell was held by those who knew him. His death effectively brings to a close the story of the

Luttrell brothers' architecture. Although the firm continued to operate until 1932 the work it produced after 1924 was created by men who joined S. & A. Luttrell in the early 1920s prior to establishing their own practices.

Sidney survived his older brother by eight years; but because he too suffered from ill health in the years prior to his death, particularly so in the last four years of his life, ⁷ the firm became increasingly reliant on the work of Allan Manson, John Hollis and Wilfred Melville Lawry ⁸ during this period. After a motoring accident in February of 1932, before which "he had reportedly incited his chaffeur to 'drive faster' ", ⁹ Sidney was hospitalised until he died on July 17 of the same year at the age of sixty. ¹⁰ "An outstanding figure in architectural and building activities in Christchurch"; ¹¹ even in death Sidney Luttrell outshone his brother, both in the length of his obituary notices and their universal attribution of all the practice's major buildings to his hand. ¹² Sidney was survived by his wife, from whom he had been separated since about 1912, ¹³ and three children. His death robbed the local architectural scene of a colourful and energetic personality, the perfect foil to his less flamboyant brother, Alfred, who had designed the commercial

buildings, grandstands and churches which were to ensure the partnership's prominent place within New Zealand's architectural history.

One of the concerns of this thesis has been to establish the distinctly different contributions of Alfred and Sidney Luttrell to the partnership, the elder brother being characterised as the designer and the younger as the entrepreneur. Such an unequivocal delineation between the art and business facets of the practice undoubtedly does not truly reflect the Luttrells' exact responsibilities within the firm, nor their precise input into any given commission. However, the increasing importance of Manson and Hollis, and the firm's association with John Anderson ¹⁴ in the late 1920s, serves to support further the view that Alfred Luttrell was the chief designer of the two men, in New Zealand at least.

In the late 1920s a large proportion of the buildings designed by S. & A. Luttrell were erected out of Christchurch. A substantial number of these were built in Wellington, under the supervision of Luttrell Brothers and Anderson, of 31 Hunter Street, Wellington. ¹⁵ The northern branch of the Luttrells' practice appears to have operated between 1925 to 1930, ¹⁶ and

the most important commission received during this time was from the Sisters of the Little Company of Mary for a second Lewisham Hospital (1927-9).¹⁷ Marsden Girls' College (1923-6, 1929) was another major Wellington contract largely undertaken by Manson and Hollis¹⁸ after Alfred's death, although some of the school buildings, including the boarding hostel, were designed before May 1924,¹⁹ presumably by Alfred himself. In the design of the hospital and the school the young architects respected the style of existing work and drew upon appropriate precedents by Alfred Luttrell such as the Lewisham Hospital in Christchurch. They continued to exploit the structural, if not aesthetic, potential of reinforced concrete in their work for the firm,²⁰ and even after the practice was taken over by Allan Manson he maintained the firm's long association with the Little Company of Mary,²¹ becoming, it would appear, an acknowledged specialist in hospital design.²²

Two commercial buildings in Christchurch, the Majestic Theatre (1927-30)²³ and Beath's Department Store (1929-33),²⁴ were the last major commissions undertaken in the name of S. & A. Luttrell. They were principally designed by

Allan Manson and John Hollis, and Mrs Zena Ivory, formerly Mrs Hollis, recalls that her husband was sent to the United States by Sidney Luttrell, following perhaps the Luttrells' precedence, to obtain experience which could be put to use in the new Beath's building. ²⁵ Sidney, it seems, was still firmly in control of the practice despite his failing health. Hollis visited both the United States and Canada in 1929, ²⁶ and the Christchurch Press noted in October of that year that the new premises for Messrs Beath and Company were to "rise to a height of five or six storeys" ²⁷ above the intersection of Colombo and Cashel Streets. The completed building was only three storeys in height, however, probably an indication of the Depression's sudden impact on commercial trading and building activity. The greatly reduced number of commissions received by S & A Luttrell during Sidney's last years may indicate a flagging interest in the firm on his part but it was more likely a result of the worldwide depression which followed the collapse of the American Stock Market in November 1929.

After Alfred's death S. & A. Luttrell continued to specialise in commercial architecture and, to a lesser extent, racing grandstands. ²⁸ Allan Manson inherited the practice's contacts

with the racing world ²⁹ and the Roman Catholic Church, but otherwise there was little further continuity between Alfred Luttrell's work and that of his successors. The Luttrell brothers' office provided a training ground for men who were to make solid contributions to Canterbury architecture but it did not foster a school nor give rise to an architect who could equal, let alone surpass, Alfred Luttrell's talent.

Alfred and Sidney Luttrell, architects and builders, deserve a place in the first rank of New Zealand architects. After establishing a successful practice in Launceston, Tasmania's second city, and subsequently taking his younger brother into the business, Alfred left Tasmania on the eve of Australian federation to settle in Christchurch, New Zealand. There he eschewed the excesses of High Victorian eclecticism in favour of developing a personal interpretation of the Chicago 'skyscraper', and becoming both a nationally respected expert in grandstand design and the architect for the local Roman Catholic diocese. In these endeavors he was assisted by his brother, Sidney, who matched his sibling's architectural talent with a gift for public relations and great entrepreneurial skill. The two were ideally suited in temperament and ability, and may be

compared with famous partnerships such as that of Burnham and Root in their efficient division of labour within their practice.

The Luttrells' buildings in Tasmania express the ambitions and aspirations of late Victorian colonial society and reflect the pervasive nineteenth-century attitude to architecture that decreed that a building without ornament was a building without style. In New Zealand, however, the partnership's work became more innovative, more sophisticated, both stylistically and technically. Alfred incorporated the influence of American commercial architects into works such as the New Zealand Express Company building in Dunedin, and demonstrated a willingness to exploit the structural and aesthetic potential of reinforced concrete. His habitual use of concrete, at a time when it was only beginning to gain general acceptance amongst architects both overseas and at home, is perhaps second in New Zealand architectural history only to Petre's earlier adoption of the medium. The public grandstand at Trentham racecourse must be considered the Luttrell's most important work of reinforced concrete construction, and it also serves as a reminder of the skill with which Sidney marshalled workmen and even extended financial assistance to clients short of the necessary funds to

complete a contract.

The Luttrell brothers reshaped the streetscapes of Tasmanian mining towns and introduced a bold new approach to facade design in their Christchurch commercial buildings. Together they combined artistic sensitivity and originality with engineering expertise and business acumen. The Luttrells' responded to the architectural needs of a very wide range of clients during an eventful forty-year period when the former colonies of Australia and New Zealand began to look to the United States for social and artistic leadership.

Transcending his Victorian origins Alfred Luttrell always kept in touch with contemporary architectural developments. Such was the momentous transformation that occurred in the world of architecture during the architect's lifetime, and so great was his ability to adapt to this process that it would have been virtually impossible to predict that the same man who designed the Brisbane Hotel and the Price Memorial Hall in Launceston would go on to create the New Zealand Express Company buildings, the Trentham grandstands or the Church of the Good Shepherd at Mount Magdala. Alfred Luttrell was a gifted architect and a knowledgeable engineer who was very

ably assisted by his younger brother, Sidney. The architecture of New Zealand would be the poorer without the Luttrells' contribution to it.

Endnotes.

Chapter One.

- 1) First New Zealand tender notice inserted by S. & A. Luttrell: Press, October 11 1902, p. 11.

Principal sources of biographical information about Alfred and Sidney Luttrell:

Death Certificate of Alfred Edgar Luttrell, No. 381, May 7 1924, Registrar of Births, Deaths and Marriages, Christchurch.

Obituary notices: Press, May 8 1924, p. 11; Star, May 8 1924, p. 8; Sun, May 8 1924, p. 10.

Death Certificate of Edward Sidney Luttrell, No. 745, July 17 1932, Registrar of Births, Deaths and Marriages, Christchurch.

Obituary notices: Sun, July 18 1932, p. 9; Press, July 19 1932, p. 12; Christchurch Times, July 19 1932, p. 10.

- 2) Alfred's death certificate states that he was born in Sydney, N.S.W. but a search of the N.S.W. Registrar's Records failed to locate an entry for Alfred Edgar Luttrell.

- 3) Birth certificate of George Shannon Norman Luttrell, January 4 1876, son of Alfred and Thomasine Luttrell, registered Sydney, New South Wales: Archives Office of Tasmania, State Library of Tasmania.

- 4) Ibid. Previous issue at time of child's birth - two males, two females, one male deceased.

Sidney's death certificate and his obituary notices all state that he was born in Balmain, Sydney, N.S.W. The office of the N.S.W. Registrar is unable to confirm this.

5) Sidney was enrolled at the Church of England Launceston Grammar School in 1888 - see note 6.

Alfred and Ellen were married at Holy Trinity Church of England, Launceston - Register of Marriages, Archives Office of Tasmania, State Library of Tasmania, No. 666, April 1 1888.

Ellen's funeral service was at St Barnabas Anglican Church and Alfred's was at St Peter's Anglican Church, both in Christchurch - Canterbury Public Library Burial Registers, Nos. 552 & 1123.

6) Information provided by Mr S. Bryce, The Launcestonian Foundation Ltd., Launceston Church Grammar School, from student registers held at the school. Letter to the author, June 25 1987.

7) Notice of practice commencing having spent nearly five years with Harry Conway: Launceston Examiner, July 17 1886, p. 2.

8) Birth certificate of George Luttrell.

9) Launceston Examiner, July 17 1886, p. 2.

10) G. Shannon Luttrell (A. & S. Luttrell), 19 Elphin Road, Launceston: Tasmanian Post Office Directory, 1898.

Tender for villa residence, Riccarton, called by G.S. Luttrell, Architect: Press, September 27 1902, p. 11.

George Shannon Luttrell, Riccarton Road, Christchurch: Wises's Canterbury, Marlborough, Nelson & Westland Directory, 1905-6. (No listing in Wises's for G.S. Luttrell after 1906).

11) Obituary notice of Harry Conway: Launceston Examiner, April 3 1905, p. 1.

12) Index of Australian Architects, Allport Library and Museum of Fine Arts, State Library of Tasmania.

- 13) Tasmanian Morning Herald, (Hobart), September 21 1866, p. 3.
- 14) Index of Australian Architects, Allport Library and Museum of Fine Arts.
- 15) File on the architect Harry Conway compiled by Mr G. Brown of Hobart. See also: The Cyclopedia of Tasmania , Vol. 2 (illustrated), 1900, Hobart, p. 39; and The Heritage of Tasmania, p. 124.
- 16) L. Robson, A Short History of Tasmania, p. 49.
- 17) Ibid., p. 51. Shipping links between Melbourne and Launceston began in 1882.
- 18) Photographic Index, Archives Office of Tasmania, State Library of Tasmania, reference numbers 20/51 & 14/45.
- 19) The Heritage of Tasmania, p. 122.
- 20) Launceston Examiner, December 2 1882, p. 3.
- 21) The pump was publicly tested in December 1896 and in the following year Alfred and a Mr P. Coloquhoun established a company to supply pumps for mining and irrigation: Launceston Examiner, December 30 1896, p. 5 and February 27 1897, p. 1.
- 22) Conway file, Mr G. Brown.
- 23) Building at Brother's Home for John Allan: Launceston Examiner, July 17 1886, p. 1.
- 24) Ibid., p. 2.
- 25) Zeehan and Dundas Herald, January 25 1897, p. 3.
- 26) Ibid., March 8 1897, p. 2.

- 27) " Burnham was primarily the office manager and client relations man, Root the sensitive and imaginative designer ": M. Whiffen & F. Koeper, American Architecture, 1607-1976, p. 246. cf. with Stacpoole and Beaven's assessment of the Luttrells' relationship in New Zealand Art : Architecture 1820-1970, p. 66.
- 28) Star, May 8 1924, p. 8.
- 29) Mr J. Caradus, former Finance Director of Golden Bay Cement Company (April 28 1987) and Mr H. Warren, former Managing Director of Pyne, Gould Guinness (July 17 1987), in conversation with the author. See also D. Boddie's, " Trentham's Famous Grandstands ", The Wellington Cup and Other New Zealand Racing, Great Races Vol. 2, No. 9, p. 62.
- 30) Sun, July 18 1932, p. 9.
- 31) Launceston Examiner, December 13 1897, p. 8.
- 32) Clayton was born in Tasmania and trained in England. On his return to Tasmania he set up practice in Launceston where he designed the 'Quadrant Mall' and the Royal Victoria Theatre (1856) which still stands within the shopping precinct: The Heritage of Tasmania, p. 128; J. Stacpoole, Colonial Architecture in New Zealand, p. 126.
- 33) Reader's Digest Book of Historic Australian Towns, p. 189.
- 34) The Heritage of Tasmania, p. 119.
- 35) Ibid., p. 125.
- 36) See below. The Heritage of Tasmania includes the Brisbane Hotel in its register (p. 119) but makes no mention of the architect responsible for the work.

- 37) For example, tender notices called for - cottage at Invermay, Launceston for Mr Foster (Launceston Examiner, August 4 1886, p. 1), two two-storeyed brick villas, Cameron Street (Ibid., January 3 1887, p. 1) and four shops and dwellings for Mr S. Ferrall, Elizabeth Street (Ibid., February 22 1887, p. 1).
- 38) Ibid., August 3 1887, p. 1.
- 39) Ibid., January 29 1889, p. 1.
- 40) Ibid., June 24 1889, p.1, also the ABCN, October 19 1889, p. 387.
- 41) The Heritage of Tasmania, p. 128, fig. 10; the architect's name is not mentioned.
- 42) Launceston Examiner, October 1 1889, p. 1.
- 43) R. Dixon and S. Muthesius, Victorian Architecture, p. 63.
- 44) A plan of this house is held by the Planning Department, Launceston City Council, no. 109. It is dated January 31 1895.
- 45) For example, the cottage for Mr. Boucher, Lawrence Street: plan held by the Planning Department, Launceston City Council, no. 15, dated 1896.
- 46) For example, residence for Dr. C.S. Richardson, Brisbane Road (sic?): plan held by the Planning Department, Launceston City Council, no. 1/12, dated July 20 1897. See also the Launceston Examiner, July 8 1897, p. 8.
- 47) H. Fraser & R. Joyce, The Federation House - Australia's Own Style, p. 20.
- 48) M. & R. Morris-Nunn, "'Pure Air and Lovely Aspect' : Federation Architecture in Launceston's Suburbs", Tasmanian

Historical Research Association Papers and Proceedings, March 1984, vol. 31, no. 1, pp. 20-9.

49) Plans held at Queen Victoria Museum and Art Gallery, Launceston.

The first tender notice inserted by the firm of A.E. & S. Luttrell was placed in the Launceston Examiner, April 13 1897, p. 8. Alfred moved his office from 60 Cameron Street to the Widows' Fund Building, 70 St. John Street in 1893. (First tender notice placed in the Launceston Examiner giving Alfred's new address appeared on September 30 1893, p. 2).

50) M. Lewis, "The Victorian House", The History and Design of the Australian House, p. 80.

51) Ibid., p. 83.

52) Notice of erection: Mount Lyell Standard, October 6 1897, p. 3.

Tender notice: Launceston Examiner, December 29 1897, p. 8. 'Penghana' is listed in The Heritage of Tasmania, pp. 78-9 but the architect's name is not given and the date of construction is incorrect.

53) Fraser and Joyce, p. 61.

54) Marseilles tiles were first introduced to Australia in 1886: Ibid., p. 20.

55) Launceston Examiner, December 22 1886, p. 1.

56) Ibid., June 17 1889, p. 1.

57) The architect established an office in Devonport, north of Launceston in 1899 and carried very little work in the latter city after this time. Notice of work in hand: North-West Post, February 16 1899, p. 2.

58) Despite its name the Price Memorial Hall was designed and built to serve as a church. The plans of this building are held by the Planning Department, Launceston City Council, and it is now the home of the Design Centre of Tasmania.

59) Description of building: North-West Post, March 2 1899, p. 2. Also refer to a letter deposited in the foundation stone of the Price Memorial Hall, October 4 1895, by the Rev. John Wright who describes the church as being "Queen Anne American" in style.

60) Tender notice: Launceston Examiner, June 6 1895, p. 2; Northern Scene, March 17 1982, p. 6.

61) Latrobe Congregational Church: photograph of principal elevation held in Photographic Archives of Archives Office of Tasmania, State Library of Tasmania, No. 60/1041. No plan available.

62) North-West Post, March 2 1899, p. 2. This reference is for a description of the Latrobe Congregational Church which could equally apply to the Price Memorial Hall.

63) G. Wilson & P. Sands, Building a City - 100 Years of Melbourne Architecture, p. 133.

64) So too does the former Methodist Church, Margaret Street, Launceston (architect unknown, 1888) which appears in The Heritage of Tasmania, p. 125. This building features an even more extravagant use of stuccoed ornament than either of the Luttrell's non-conformist churches.

65) North-West Post, September 2 1899, p. 2.

66) Tender notices: Launceston Examiner, April 13 1897, p. 8; Wesleyan Church (brick) & manse, Zeehan. Ibid., June 23 1897, p. 7; Wesleyan Church (wood), Zeehan.

67) W.T. Southerwood, Planting a Faith - Launceston, Chapter Four - The Beechinor Era.

68) Tender notice: Launceston Examiner, June 2 1896, p. 2.

69) Tender notice: Ibid., July 9 1898, p. 8.

70) Tender notice: Ibid., June 20 1896, p. 10 & February 11 1897, p. 8.

71) Tender notice: Launceston Examiner, November 5 1887, p. 1. Description of the building: ABCN, December 3 1887, p. 478. Notice of demolition, with photograph: Launceston Examiner, November 18 1954.

72) Fergusson's History of the Modern Styles of Architecture was first published in 1862. The third edition, consulted by the author, was revised by R. Kerr and published in two volumes in 1891.

73) Fergusson, vol. 2, p. 24.

74) Tenders were called for alterations and additions to the Brisbane Hotel in the Launceston Examiner, March 28 1888, p. 1.

75) Launceston : National Estate Conservation Study, prepared by the City Architects and Planners' Department of the Launceston City Council, 1977, p. 83. The study says of the hotel "... [it] was commonly known as the Government House of the North".

76) ABCN, June 8 1889, p. 545. The hotel's refurbished appearance had already been described in an earlier issue of the ABCN. (May 5 1888, p. 283).

77) For example, the Marine Hotel: ABCN, August 30 1890, p. 144.

78) Ibid.

79) For example, tender notices - shop, Sticht Street, Queenstown (Mount Lyell Standard, September 4 1897, p. 4) , Devonport Club (North-West Post, February 18 1899, p. 2) & three two-storeyed shop/dwellings (Ibid., June 2 1900, p. 2).

80) Dixon and Muthesius describe the Queen Anne Style as a "classical style without Classical laws of proportion": Victorian Architecture, p. 27.

81) Launceston Examiner, March 8 1890, p. 1.

82) J. Freeland, Architect Extraordinary - The Life and Work of John Horbury Hunt : 1838-1904, p. 3.

83) Ibid.

84) BEJ, June 6 1891, p. 220-1; ABCN, June 6 1891, p. 451-2.

85) Ibid.

86) ABCN, June 6 1891, pp. 451-2.

87) John Horbury Hunt introduced the saw-tooth roof to Australia in 1866: Architect Extraordinary, p. 29.

88) ABCN, June 6 1891, pp. 451-2.

89) Dixon and Muthesius, p. 102.

90) ABCN, June 6 1891, p. 452.

91) Ibid., July 25 1891, pp. 77-8.

92) A business notice in the Mount Lyell Standard, March 13 1897, p. 2, announced that Messrs Luttrell Bros. would be

opening a branch in the mining town of Queenstown, supervised by Mr S. Luttrell of Zeehan.

In the North-West Post, February 16 1899, p. 2, it was noted that Mr A. Luttrell had established an office in the north-west Tasmanian town of Devonport, and it would appear that he was no longer based in Launceston from this time.

93) Refer to the North-West Post, January 5 1899, p. 2 (tender notice); January 19 1899, p. 2 (description); April 27 1899, p. 2 (building well advanced); August 22 1899, p. 4 (detailed description on completion).

94) The Heritage of Tasmania, p. 91.

95) North-West Post, August 22 1899, p. 4.

96) Description of building soon to be erected: Mount Lyell Standard, March 6 1897, p. 2.

97) Description on completion: Ibid., July 23 1898, p. 3.

98) Alfred Luttrell married Ellen Mary Croft at the Anglican Church of the Holy Trinity, Launceston on April 1 1888. (Register of Marriages, State Archives, State Library of Tasmania, Hobart.) They had three children, one son and two daughters, born in 1890, 1891 and 1894. (See Alfred's death certificate and the Transcript of Burial Register of St Peter's Anglican Church, held at the Canterbury Public Library.) The youngest daughter died in 1916, and is commemorated by the font in St James's Anglican Church, Riccarton.

Sidney Luttrell married Elizabeth Dixon, proprietress of the Royal Hotel, Queenstown, on May 7 1898 in Melbourne. (Mount Lyell Standard, May 11 1898, p. 3.) Their children, a son and two daughters, were born in 1900, 1899 and 1903. The youngest daughter, Elizabeth, lives in Waikanae, near Wellington.

99) Strahan Banner, December 10 1900, p. 2.

100) BEJ, May 12 1900, p. 4.

101) Press, July 19 1932, p. 12.

102) Tenders called for three brick shops in Armagh Street, E.S. Luttrell: Ibid., October 4 1902, p. 11.

103) Ibid., December 24 1902, p. 6.

104) For example: Stacpoole and Beaven, p. 66; J. Wilson, Lost Christchurch, p. 10.

105) Terry's best known work in New Zealand is the former Bank of New Zealand building (Auckland, 1865-7) which has now been reduced to a facade in front of the new B.N.Z. Tower.

106) Grainger and d'Ebro designed the Auckland City Art Gallery, 1884-8.

107) For example, tenders called for grandstand at Tattersall's Sports Grounds, Launceston: BEJ, October 21 1893, p. 167. See Chapter Three.

108) Alfred and Sidney Luttrell are likely to have travelled to the Australian mainland on a number of occasions during their time as practising architects in Tasmania. Sidney married and spent his honeymoon in Melbourne in 1898 (Mount Lyell Standard, May 11 1898, p. 3) and the shipping link between Launceston and Melbourne would have enabled the brothers to visit the mainland, for both business and pleasure.

Chapter Two.

- 1) Tenders called: Press, December 10 1902, p. 11.
Tenders called for painting and glazing: Ibid., February 7 1903, p. 10.
- 2) D. Hoffmann, The Architecture of John Wellborn Root, pp. 43-5 & 65-88.
- 3) K.T.Gibbs, Business Architectural Imagery in America, 1870-1930, p. 30.
- 4) Wilson, p. 40, fig. 4.14.
- 5) Ibid., pp. 78-9, fig. 7.4.
- 6) Historic Buildings of Canterbury and South Canterbury, p. 34.
- 7) Press, June 21 1906, p.9.
- 8) For example the work of H.H. Richardson was available in English architectural periodicals from 1877: L.K. Eaton, American Architecture Comes of Age - European Reaction to H.H. Richardson and Louis Sullivan, p. 20.
- 9) M.D. Orth, " The Influence of the 'American Romanesque' in Australia ", J.S.A.H., March 1975, Vol. 34, No. 1, p. 5.
- 10) "In time doubtless we shall be able to support a New Zealand journal devoted to the interest of the art, in which our successes and our failures can be recorded, and the lessons learned therefrom taken to heart. Till then the guidance we receive from the mother country will without question be followed ": S.H. Seager, "Architectural Art in New Zealand", Journal of RIBA, Third Series, Vol. 3, No. 19 (London, 1900), p. 491.

- 11) Freeland, p. 8.
- 12) Orth, p. 8.
- 13) Ibid., p. 5.
- 14) A strong temperance movement in 1902 introduced the threat of Prohibition to Canterbury, thus inhibiting the plans of hotel owners such as those of the White Hart Hotel: Weekly Press, December 24 1902, p. 6.
- 15) Ibid.
- 16) The monochrome illustration printed in the Weekly Press (December 24 1902) provides no clue as to the materials to be used on the principal elevation.
- 17) A. Service, Edwardian Architecture, p. 9.
- 18) H.H. Statham, Modern Architecture - A Book for Architects and the Public, p. 120.
- 19) Wilson, p. 44, fig. 4.25.
- 20) Ibid., p. 20.
- 21) Ibid., pp. 20 & 22.
- 22) Ibid., p. 42, figs. 4.19 & 4.20.
- 23) Ibid., p. 43. Plan for reinstatement held by Mr Ted Heymel of Griffiths, Moffat and Partners, architects of Christchurch.
- 24) Recast by J.S. Guthrie in 1928 and subsequently renamed the Regent Theatre Building: Press, February 12 1972, p. 11.
- 25) Ibid.

- 26) Wise's New Zealand Post Office Directory, 1910, p. 185.
- 27) Press, February 1 1904, p. 9.
- 28) Ibid., February 12 1972, p. 11.
- 29) Press, February 1 1904, p. 9.
- 30) G. Thornton, New Zealand's Industrial Heritage, p. 95. An electric lift installed by the Luttrells in the Lyttelton Times building was an even earlier example of the architects' use of this modern machine. Description of building: Canterbury Times, February 3 1904, p. 43.
- 31) For example, Brydon's Municipal Art Gallery and Museum, 1896-7, in Bath and Shaw's New Scotland Yard, 1887-90, in London: Edwardian Architecture, p. 67, fig. 68 & p. 43, fig. 37.
- 32) Public Trust Building, 1905-9, Wellington.
- 33) Auckland Chief Post Office, 1911.
- 34) Hitchcock, pp. 191-245.
- 35) Ibid., p. 232.
- 36) Press, February 12 1972, p. 11.
- 37) Service, p. 13.
- 38) Now demolished. Date unknown, but the obvious similarity to the Royal Exchange building would suggest a date of circa 1905. Attribution based on the striated keystones, oriel window arches springing from unusual capitals, consoles, richly moulded panels of ornament, idiosyncratic superimposition of pediments to terminate oriel etc: Wilson, p. 39; Press, February 12 1972, p. 11.

39) See, for example, the decorative schemes of the Wainwright and Guaranty buildings and the Carson, Pirie Scott Department Store: Hitchcock, p. 346 & 349.

40) See the decorative panels upon Root's Midland Hotel, Kansas City, 1886-8 and his Rand-McNally Building, Chicago, 1888-90: Hoffmann, pp. 105 & 134-6.

41) Wilson, pp. 39-40.

42) The building is now known as Manchester Courts.

43) Press, June 21 1906, p. 9.

44) [^] Photographic vista of Christchurch to the south gives some idea of the building's prominence within the city: Canterbury Times, December 21 1910, p. 41.

45) The New Zealand Express buildings in Christchurch and Dunedin received more coverage in Progress than any other works by the Luttrells.

Christchurch building: June 1 1906, p. 197; January 2 1907, pp. 87-8 (with illustration).

Dunedin building: May 1 1908, pp. 234-5; September 1912, p. 24 (photograph with description of company); April 1913, p. 395 (photograph accompanying text of talk given by C. Fleming Macdonald on reinforced concrete to Technological Section of Otago University).

46) Cyclopedia of New Zealand. Volume Four - Otago and Southland. (1905), p. 370.

47) The first reinforced concrete building in Wellington was designed by C.T. Natusch and begun in 1907. It was four storeys high: G. Thornton, Reinforced Concrete in New Zealand, manuscript.

48) Progress, January 2 1907, p. 87.

- 49) 612 feet high, 41 storeys: Canterbury Times, December 4 1907, p. 41.
- 50) "The building is claimed to be the loftiest in the colony, and is built on special lines, being a compromise between the American steel frame construction and the ordinary colonial method. A steel frame, embedded in concrete, extends from the foundations to the top of the first floor, and thence upwards the whole building is "tied" by steel pillars": Press, June 21 1906, p. 9.
- 51) Progress, January 2 1907, p. 87.
- 52) W.H. Jordy, American Buildings and their Architects - Progressive and Academic Ideals at the Turn of the Twentieth Century, p. 22.
- 53) For example, Shaw's Scotland Yard: Service, p. 43.
- 54) D. Handlin, American Architecture, p. 50.
- 55) Formerly Sears, Roebuck & Co: Hitchcock, p. 342.
- 56) Hoffmann, p. 214.
- 57) L. Galer, Bricks and Mortar, p. 37.
- 58) Historic Places Trust archives re King Edward Barracks, compiled by Pam Wilson.
- 59) Ibid.
- 60) F. Porter (ed.), Historic Buildings of New Zealand - South Island, p. 197.
- 61) " ...innovations in foundation design were among the most significant contributions of the Chicago engineers to building technology": Jordy, p. 18 & Koeper and Whiffen, pp. 246 & 249.

- 62) Hoffmann, p. 26.
- 63) Article by Purdy published: Engineering News, XXVI (1891), pp. 116-7; article by Ferree: Brickbuilder, III (1894), pp. 43-4: Ibid., p. 251.
- 64) Alfred Luttrell may have consulted works on steel framing such as W.H. Birkmire's Skeleton Construction in Buildings. New York, 1893: Ibid.
- 65) Goldberger, p. 28.
- 66) Hitchcock, p. 342.
- 67) Hoffmann, p. 208.
- 68) American Architecture and Building News, February 10 1894: reprinted in A.L. Huxtable, The Tall Building Artistically Reconsidered - The Search for a Skyscraper Style, p. 14.
- 69) Wilson, p. 49. fig. 4.46.
- 70) P. Pascoe, "Public Buildings", Vol. 2, No. 21, Making New Zealand - Pictorial Surveys of a Century, p. 12.
- 71) Progress, May 1 1909, pp. 224-6.
- 72) Ibid.
- 73) Also demolished to make way for Trustbank Canterbury's head office in 1981: Wilson, p. 43, fig. 4.22.
- 74) The building was given a fifth storey by R. Lovell-Smith in 1923: Ibid., p. 43.
- 75) ABCN, October 5 1889, p. 335.
- 76) Wilson, p. 43.

- 77) Gibbs, pp. 40-90.
- 78) Ibid., p. 64.
- 79) Ibid., p. 63.
- 80) Press, August 10 1912, p. 13; Canterbury Jockey Club Offices Committee Meeting Minutes, June 5 1912, p. 103.
- 81) Napier Boys' High School was constructed under the supervision of local architect, E.A. Williams.
- 82) Canterbury Jockey Club, Minutes of the Course Committee, June 8 1903, p. 14.
- 83) Pictorial Archives, Canterbury Museum, nos. 473-6. It is difficult to assess the exact extent of the alterations and additions.
- 84) W.H. Scottier, A History of Canterbury, Vol. III, 1876-1950, p. 346.
- 85) Wise's New Zealand Post Office Directory :-
1923 - S. & A. Luttrell, Times Chambers, 139 Gloucester Street.
1924 - " , Pyne's Building, 136 Manchester Street.
- 86) Conversation with the author, July 17 1987. Story told to Mr Warren by Jack Manson, younger brother of Allan Manson who worked for S & A Luttrell. See Chapter Five.
- 87) Ibid.
- 88) Ibid.
- 89) Christchurch City Council Plan Holdings, drawer 24, no. 109.

- 90) Now known as the Kreglinger Building, home of the American Health Studios.
- 91) For example, Beath's Department Store (1929).
- 92) Wilson, p. 43.
- 93) Ibid., p. 49.
- 94) R. Ussher, The Modern Movement in Canterbury : The Architecture of Paul Pascoe, thesis, p. 17.

Chapter Three.

- 1) J.J. Storey, The History of Southern Military District, 1860-1970, manuscript.
- 2) Canterbury District Map Index, Public Works Department, Vol. W 16/7. Proposed Drill Shed, Collins and Harman, No. 20835; undated but registered with the P.W.D. on April 21 1904.
- 3) Christchurch Volunteer Drill Shed, S. & A. Luttrell, No. 21627; dated April 28 1905, registered September 23 1905: Ibid.
- 4) Collins and Harman's proposed drill shed had dimensions of 39 (130 feet) X 14.4 metres (48 feet) compared to the Luttrells' 90 X 36 metre shed as built.
 "The cost of construction of such a building was very low, and worked out at less than 1 1/2 d per cubic foot, which, to a practical builder, was wonderfully cheap. Threepence per cubic foot was what was usually allowed for ordinary grain stores": Press, July 14 1905, p. 5.
- 5) Ibid.
- 6) Ibid.
 Coverage in the Weekly Press about the King Edward Barracks in the course of erection is representative of the amount of interest aroused by the contract. Photographs recording the progress of the contractors were published on July 5 (p. 41), July 19 (p. 42) and July 26 (p. 39).
- 7) Ibid., July 5 1905, p. 41.
- 8) The drill shed was most probably erected between June 22 and July 26 in 1905: N.Z. Historic Places Trust archives compiled by Pam Wilson.
- 9) Weekly Press, July 26 1905, p. 39.

10) Ibid.

11) New Zealand Historic Places Trust archives. Scott Brothers, established in 1871, made boilers, water turbines, steam engines and bridges: Thornton, p. 95.

12) E. Reid, Understanding Buildings - A Multidisciplinary Approach, p. 18.

In conversation with the author (July 13 1987) Mr H. Taylor, former architectural draughtsman, said that he believed that the Luttrells used car jacks to line up the trusses on their concrete foundation pads. If this is true there must be a car jack embedded in the pad beneath the springing point of every truss.

13) Weekly Press, July 19 1905, p. 42.

14) Foundation stone laid by the Premier, Right Hon. R.J. Seddon, July 13 1905: Ibid.

15) Ibid., July 14 1905, p. 5.

16) C. Mignot, Architecture of the Nineteenth Century in Europe, pp. 177 -200.

17) Comparative measurements of trainsheds :-

Station of the Philadelphia, Wilmington and Baltimore Railroad, 1851-2, Philadelphia, G.A. Parker, engineer. This was the first barrel vaulted trainshed in the United States, and the wooden Howe trusses spanned 45 metres: C.W. Condit, American Building Art - The Nineteenth Century, p. 207.

La Salle Street Station, 1853, Chicago. Iron Howe trusses spanned 34.8 metres: Ibid., p. 201.

St Pancras Station, 1863-76, London, W.H. Barlow and R.M. Ordish, engineers. 72.9 metre span: Dixon and Muthesius, p. 106.

Grand Central Station, 1869-71, New York, J.B. Snook, architect, and I.C. Buckhout, engineer. 60 metre span: Condit, p. 211.

Broad Street Station, 1892-3, Philadelphia. 90.2 metre span. The "largest single-span trainshed in the world": Ibid., pp. 216-7.

18) A New Zealand example of the Pratt truss, used in bridge construction, is the Ballance Bridge over the Manawatu Gorge: Thornton, p. 149.

19) Condit, p. 210, fig. 112.

20) See above, note 18.

21) Condit, p. 210.

22) Ibid., p. 218.

23) Crystal Palace, 1850-1, J.Paxton, illustrated in The Builder, vol. xii, 1854, p. 307.

King's Cross Station, 1851-2, L. Cubitt, illustrated in The Builder, vol. x, 1852, p. 627.

Paddington Station, 1852-4, I.K. Brunel, M.D. Wyatt and O. Jones, illustrated in The Builder, vol. xii, 1854, p. 291.

24) Press, July 14 1905, p. 5.

25) For example, the Addington (1909-15) and Riccarton and Trentham grandstands: D.C. Parker, New Zealand Metropolitan Trotting Club (Inc.) Historical Notes, pp. 5/2-5/3; Wellington Racing Club Minutes of Stewards' Meetings, February 1 1923.

26) Parker, pp. 5/2-5/3.

27) A.H. McLintock, Port of Otago, p. 225.

28) Ibid., p. 226.

29) Ibid.

30) For example, disputes about cement contracts, depth of water in the dock, and disposal of the dredge soil all delayed construction and caused friction between the parties concerned: Ibid., pp. 226-7.

31) G. McLean, Otago Harbour - Currents of Controversy, p. 114.

32) Canterbury Times, March 25 1908, p. 42.

33) Ibid.

34) McLean, p. 115.

35) A.C. Arnesen, Chief Engineer, Otago Harbour Board, letter to the author, July 17 1987.

36) Historic Buildings of Canterbury and South Canterbury, p. 29.

37) "The New Theatre Royal - A Deadlock Over the Plans": Press, June 26 1906, p. 5; Weekly Press, February 26 1908, p. 41.

38) First Theatre Royal, 1861; second, 1876, by Alfred Simpson: Wilson, p. 19.

39) Press, November 21 1906, p. 9.

40) Ibid., February 26 1908, p. 7.

41) That is before reconstruction, see below.

42) Press, November 21 1906, p. 9.

43) Star, October 31 1987, p. 6.

- 44) Press, November 21 1906, p. 9.
Plans of proposed theatre published: Weekly Press,
February 6 1907, pp. 42-5.
- 45) Press, November 21 1906, p. 9.
- 46) Ibid.
- 47) Ibid., February 26 1908, p. 7.
- 48) Mr G. Carter, manager of the Theatre Royal, conversation
with the author, May 28 1987. See Reid, pp. 160-70 for a
discussion of acoustics in architecture.
- 49) Press, June 26 1906, p. 5.
- 50) Ibid. See also Reid, p. 180.
- 51) Ibid.
- 52) S.H. Seager, "Safety Exits for Theatres and Other Places of
Entertainment", Journal of RIBA, Third Series, Vol. XV, NO. 5,
1908, pp. 159-172. (Presented January 6 1908).
- 53) Press, June 26 1906, p. 5.
- 54) Ibid., December 21 1926, p. 8.
- 55) Press, May 10 1928, p. 4. This account of the Theatre
Royal's reconstruction implies that the contractors who were
responsible for recasting the Opera House (renamed the St.
James', 1927-9) were the same as those working on the
Theatre Royal. As it was the Luttrells who recast the Opera
House, and as they had originally designed the Theatre Royal, it
seems likely that their firm carried out the necessary
alterations and improvements on the theatre in 1928.
- 56) Ibid.

- 57) Wilson, pp. 80-2.
- 58) Ibid., p. 79. Section of Warner's Hotel demolished to allow cinema to be built: Press, August 3 1968, p. 5.
- 59) Sun, September 8 1917, p. 4.
- 60) D. Sharp, The Picture Palace - and Other Buildings for the Movies, p. 8.
- 61) Wilson, p. 81, fig. 7.11.
- 62) Ibid., pp. 80-1, fig. 7.9.
- 63) Ibid., fig. 7.7.
- 64) Ibid., pp. 80-1.
- 65) Christchurch City Council, Minutes of the Bylaws, Finance & Departmental Committee, Book No. 2, September 8 1915, p. 615.
- 66) Ibid.
- 67) Dominion, July 8 1926, p. 14.
- 68) Jackson, Christchurch Cinemas.
- 69) Press, July 19 1932, p. 12; Mrs L. Galer, letter to the author, May 15 1987.
- 70) Star, May 8 1924, p. 8; Sun, July 18 1932, p. 9.
- 71) Hastings, 1913-8, Motukarara, 1926, Greymouth, 1923-8, Fielding (totalisator house), 1916. Stands and/or totalisator houses at other courses may also be by the Luttrells; Rangiora and Oamaru are, for example, noted in Sidney's obituary notice in the Sun (see above).

72) Mr Jim Caradus, former Financial Director of Golden Bay Cement Company, has come across the Luttrell Brothers in the course of his research into the history of Golden Bay Cement. He described Sidney as a "terrific gambler" in conversation with the author, April 28 1987.

73) For example: Christchurch Times, July 19 1932, p. 10.

74) Ibid.

75) M. Lambert, November Gold - New Zealand's Quest for the Melbourne Cup, p. 65.

76) For example, Trentham and Marsden Girls' College. In both cases the clients were unable to finance the work for themselves and so Sidney lent them money in order that the contracts could be fulfilled and the architects paid their commission.

77) Mrs Zena Ivory, formerly Hollis, letter to the author, March 15 1987 : "I remember he (Sidney) had a beautiful Stutz car driven by a chauffeur. He was a wealthy man ...".

78) Tenders called for the erection of a grandstand at Tattersall's Sports Grounds: BEJ, October 21 1893, p. 167.

Tenders called for the erection of a grandstand for a country club: BEJ, February 17 1894, p. 53.

79) 1897 totalisator house for the Tasmanian Turf Club, Launceston: Launceston Examiner, December 13 1897, p. 8.

80) Canterbury Jockey Club Stand Committee Minutes, June 8 1903, p. 14 : "Decided that Mr Luttrell be asked to make suggestions for utilising the present Tea Room".

81) For example, erection of a teahouse: Ibid., July 30 1903, p. 16.

82) Refer to a discussion of the Pyne Gould Guinness building in Chapter Two.

83) Eric Riddiford recommended Sidney Luttrell to the Marsden Girls' College building committee. He was both a W.R.C. steward and a member of the family who donated their Karori property to the school in 1920: Wellington Racing Club Minutes of Stewards' Meetings, 1916-27, Book Nos. 5 & 6; T. Murray, Marsden - A History of a New Zealand School for Girls, p. 117.

84) Another example of a Luttrell building with connections to the racing world is the house for Richard Mason, 1912, Yaldhurst Road. Mason was the head horse trainer at Riccarton Racecourse.

85) 1919-20 Annual Report, Canterbury Jockey Club, Riccarton, April 30 1920.

86) Weekly Press, August 16 1923, p. 30.

87) It was originally intended that the grandstand should be covered in roughcast cement, like the Luttrell's stand at Greymouth, but apparently the budget would not stretch to this and so the original conception was never fully realised.

88) New Zealand Institute of Architects - Journal of Proceedings, April 1912, Vol. 1, No. 1, p. 52.

89) For example, Palmerston North Jockey Club, c. 1895: M.M. Redwood, Proud Silk - A New Zealand Racing History, p. 179.

A later example of this type of grandstand is that built for the Thames Jockey Club in 1913: J. Williams, Racing for Gold - Thames and the Goldfields with the History of the Thames Jockey Club, p. 111.

90) It was originally intended to roof the upper level of seating also but lack of funds did not permit this: W. Mackie, A Noble Breed - The Auckland Racing Club, 1874-1974, pp. 41-2.

- 91) Another example of this type of stand is the Taranaki Jockey Club's, c. 1891: Redwood, p. 101.
- 92) Racing grandstand at Gisborne, c. 1902: Ibid., p. 194.
- 93) T. Hilton, The Wellington Racing Club - A Centennial History, p. 22.
- 94) Mackie, p. 42. The iron trusses were imported from England.
- 95) Leger stand named for the St. Leger horserace run in England.
- 96) Wellington Racing Club Minutes of Stewards' Meeting, August 7 1916, p. 33.
- 97) Ibid., January 4 1918, p. 84.
- 98) Ibid., September 8 1919, p. 130.
- 99) Ibid., February 3 1919, p. 114.
- 100) Progress, December 1918, p. 382.
- 101) Wellington Racing Club Minutes of Stewards' Meeting, August 1 1921, p. 198.
- 102) Ibid.
- 103) Ibid., March 6 1922, p. 221.
- 104) Ibid., March 14 1924, p. 263.
- 105) Ibid.
- 106) Mr J. Caradus, conversation with the author, April 28 1987.

107) Wellington Racing Club Minutes of Stewards' Meeting, September 8 1919, p. 130.

108) Ibid.

109) "An association of gamblers and race course owners": Mr J. Caradus, conversation with the author, April 28 1987.

110) Ibid.

111) Parliamentary Debates, November 30 1921, "Cement Commission", pp. 704-25.

112) Ibid., p. 706.

113) Ibid., p. 705.

114) Ibid., p. 707.

115) Star, October 5 1921, p. 10.

116) "Cement Commission Report", November 30 1921.

117) Ibid., p. 707.

Chapter Four.

- 1) Cyclopedia of New Zealand. Volume Three - Canterbury Provincial District, p. 67.
- 2) Stone laid February 10 1901: D. Wynn-Williams, The Basilicas of F.W. Petre, p. 96.
- 3) Ibid., p. 34.
- 4) Father K. Clark, Canterbury Roman Catholic Diocesan Archivist: conversation with the author, July 28 1987.
- 5) Ibid.; Father J.N. Pound, From Oak to Kowhai, pp. 10-12.
- 6) Father Price travelled to Sydney, Australia to obtain plans for the Lewisham Hospital to be erected in Christchurch: New Zealand Tablet, August 14 1913, p. 25.
- 7) Pound, pp. 10-12 & 20.
- 8) Assembly of the altar cost 192 pounds in December 1915: Father Clark; Mrs Donnelly, assistant to the diocesan archivist, conversation with the author, October 10 1987.
- 9) Designs in hand: Progress, February 1 1907, p. 134.
- 10) New Zealand Tablet, March 2 1911, p. 379.
- 11) Present convent building designed by J.S. Guthrie in 1919: Progress, April 1919, pp. 485-6.
- 12) Chapel blessed and opened February 23 1911: 1894-1969 Jubilee Magazine. St. Mary's, p. 7.
- 13) Dixon and Muthesius, p. 188.
- 14) Davey, p. 12.

- 15) New Zealand Tablet, March 2 1911, p. 379.
- 16) Letter (undated) from Fiona Ciaran to Sisters of Mercy, held in parish archives, St. Mary's, Colombo Street.
- 17) Account of New Brighton church opening: Canterbury Times, December 27 1911, p. 39.
 Account of Sumner church opening: New Zealand Tablet, January 23 1913, p. 36.
 Description of St. Mary's school building: Ibid., October 23 1913, p. 23.
 Mother Xavier Lynch of the Sydney Lewisham Hospital to Bishop Grimes: "I sent to Father Price for plan of land so as to allow good Mr Luttrell to begin at once"; From Oak to Kowhai, p. 12.
- 18) Canterbury Times, December 27 1911, p. 39.
- 19) Ibid., April 3 1912, p. 45.
- 20) New Zealand Tablet, January 23 1913, p. 36.
- 21) Church opened December 24 1914: West Coast Times, December 28 1914, p. 1.
 Chapel opened December 30 1914: 1878-1978. Mercy in Westland - Centenary Booklet of the Sisters of Mercy, Hokitika, p. 67.
- 22) Mercy in Westland, p. 67.
- 23) Ibid., p. 67.
- 24) Ibid., p. 68.
- 25) Seating for approximately nine hundred: Press, March 25 1912, p. 10. cf with the New Brighton Roman Catholic Church which seats two hundred: Canterbury Times, December 27 1911, p. 39.

26) The Luttrells also designed a convent building in 1912 and added a new wing to this in 1916. Opening ceremonies: Weekly Press, April 3 1912, pp. 38-9; Press, May 8 1916, p. 3.

H.S.A. Murray designed the present convent in 1924.
Tenders called: Lyttelton Times, May 12 1924, p. 14.

27) Dixon and Muthesius, pp. 222-4; Hitchcock, p. 270; Service, p. 76.

28) Service, pp. 45 & 79.

29) Canterbury Times, April 3 1912, p. 45.

30) Bishop Brodie, first New Zealand-born Bishop of Christchurch who succeeded Bishop Grimes in 1915, is entombed in the Chapel of the Blessed Virgin: St John of God Chapel information pamphlet, p. 2.

31) The windows were ordered from Munich before the First World War, but their installation was delayed until 1926: Ibid., p. 1.

32) New Zealand Tablet, January 9 1913, p. 25.

33) St. James's may have been built for the architect's own parish as the church's baptismal font was donated in loving memory of his daughter Nellie Louise who had died in 1916, although both Nellie and Alfred himself were buried at St. Peter's Anglican Church, Upper Riccarton: Transcript of Burial Register, 1857-1930, Canterbury Public Library, Nos. 899 & 1123.

34) Suggested by Dr I. Lochhead; Historic Buildings of Canterbury and South Canterbury, p. 32.

35) Star, October 5 1968, p. 14.

- 36) For example, St Mary the Virgin, Karori, 1911 by Clere - Spanish Mission style in reinforced concrete - First Church, Invercargill, 1910-14 by Mair - Italo-Byzantine with cantilevered galleries.
- 37) Sun, July 18 1932, p. 9.
- 38) Work in hand: Progress, April 1 1907, p. 229.
- 39) In 1908 Professor Francis Haslam was living on West Belt (Deans Avenue) between Riccarton Road and Ayr Street: Wises's Canterbury, Marlborough, Nelson & Westland Directory, 1908-9, p. 153. Alfred Luttrell resided at 12 Riccarton Road; Ibid., 1905-6 - 1924.
- 40) All information about the house designed for Richard Mason in 1912 kindly provided by Mr Pip Middleton, the present owner, in conversation with the author, July 25 1987.
- 41) Canterbury Jockey Club Minutes of Course Committee, April 9 1909, p. 67.
- 42) Tenders called: Dominion, February 27 1925, p. 11.
- 43) The partnership of the two Luttrell brothers was known as Alfred and Sidney Luttrell, Architects in Tasmania but in New Zealand, that is after 1902, they were known as Sidney and Alfred Luttrell. The Turnbull plan has the latter title upon it and the style of the house suggests a date of c. 1902-5.
- 44) For example, former Ngaio Marsh house, 37 Valley Road, Christchurch, 1906-7: Historic Buildings of Canterbury and South Canterbury, p. 37; "The Architectural Art of Samuel Hurst Seager", Art New Zealand, 44, Spring 1987, pp. 92-9.
- 45) English translation - 'the large house'.

- 46) Building in the course of erection: Progress, February 1 1907, p. 134.
- 47) In the course of erection: Ibid., April 1 1907, p. 229.
- 48) Salmond, p. 189.
- 49) Ibid., p. 100.
- 50) Historic Buildings of Canterbury and South Canterbury, p. 46.

Chapter Five.

- 1) Death Certificate of Alfred Edgar Luttrell, No. 381, 1924, Registrar of Births, Deaths and Marriages.
- 2) Alfred Luttrell " chiefly concerned himself with the administrative side of the firm's business, leaving practically all the outside business to the other members of the firm ": Sun, May 8 1924, p. 10.
- 3) Ibid.
- 4) Ibid. ; Death Certificate of Alfred Edgar Luttrell.
- 5) Stone's Canterbury. Marlborough. Nelson and Westland Directory, 1928, p. 112.
- 6) Lyttelton Times, May 10 1924, p. 6.
- 7) Death Certificate of Edward Sidney Luttrell, No. 745, 1932, Registrar of Births, Deaths and Marriages; Sun, July 18 1932, p. 9.
- 8) Mr H. Warren, former Managing Director of Pyne, Gould Guinness, was a friend of Allan Manson's younger brother, Jack. Jack Manson worked at Riccarton and Trentham during his summer holidays from Medical School which implies that Allan Manson was with the firm from c. 1920-22: conversation with the author, July 17 1987.
See also: P. Beaven, A History of Canterbury, Vol. 2, ed. W.J. Gardner, p. 492.

Obituary notice of John Hollis: New Zealand Institute of Architects' Journal, December 1968, Vol. 35, No. 12, p. 389.

Mr Gavin Willis, conversation with the author, July 13 1987. Mr Willis stated that Melville Lawry worked in the office of S & A Luttrell, however, the Canterbury School of Fine Arts

Reference Library's Index of New Zealand Architects makes no mention of Lawry's connection with the Luttrells.

9) D. Boddie, " Trentham's Famous Grandstands ", The Wellington Club - and other New Zealand Racing, Great Races, Vol. 2, No. 9, P. 61.

10) Sun, July 18 1932, p. 9.

11) Press, July 19 1932, p. 12.

12) Ibid.

13) Boddie, p. 61; Wises's Canterbury, Marlborough, Nelson and Westland Directory, 1912-13, 1914-15, & 1916.

14) It is uncertain whether the Luttrell's Wellington partner was John or E.C.R. Anderson. The former seems the most likely given that he was based in Wellington, however, it was E.C.R. Anderson who submitted the original plans for the Marsden Girls' College Founders' Hall. See, T. Murray, Marsden - The History of a New Zealand School for Girls, p. 152 ; University of Canterbury School of Fine Arts Index of New Zealand Architects - Anderson references.

15) For example: tenders called for brick house at Heretaunga, Dominion, February 27 1925, p. 11; for shops, Petone, Ibid., October 6 1925, p. 14; for additions to His Majesty's Theatre, Wellington, Ibid., July 8 1926, p. 14; for small hospital, Lower Hutt, Ibid., July 22 1926, p. 16.

16) Dominion, December 24 1924, p. 16; Wise's New Zealand Post Office Directories, 1926-1930, incl.

17) Dominion, March 9 1927, p. 18. Plans held by Spencer Meikle Associates.

- 18) For example, 1929 Assembly Hall & Classroom. Plans held by Spencer Meikle Associates.
- 19) Minutes of the Board of Governors, Marsden Girls' College.
February 12 1923, building committee appointed.
October 26 1923, hostel plan approved.
- 20) Plans Marsden Girls' College, Spencer Meikle Associates.
- 21) Plans held by Spencer Meikle Associates & Christchurch City Council Planning Department. Work by Manson, Seward and Stanton at both the Christchurch and Wellington Lewisham Hospitals.
- 22) Proposed hospital on Cashmere Road (Princess Margaret) - Manson consulted on plans: Press, July 26 1945, p. 4. Manson appointed to carry out work: Ibid., August 23 1945, p. 6.
- 23) New theatre proposed - work to start early 1929: Ibid., March 18 1927, p. 13. Plans held by Spencer Meikle Associates.
- 24) Rebuilding of Beath's, demolition of present block announced: Press, October 26 1929, p. 16; November 28 1929, p. 4. Christchurch City Council Plan Holdings, drawer 23, 13/1 & plans held by Spencer Meikle Associates. See also, A History of Canterbury, p. 492.
- 25) Mrs Zena Ivory, letter to the author, March 15 1987.
- 26) Home and Building Journal, November 1951, Vol. 14, No. 6, p. 12: Index of New Zealand Architects, University of Canterbury School of Fine Arts:
- 27) Press, October 26 1929, p. 16.
- 28) Grandstand at Motukarara for Bank's Peninsula Racing Club, photograph of new stand: Weekly Press, January 14 1926, p. 32; Press, July 19 1932, p. 12.

- 29) Press, December 7 1938, p. 20 · & May 11 1940, p. 19.

Appendix One - Checklist of Buildings by A. & S. Luttrell.

Symbols : * Non-architectural work
 + Supervised by Napier architect, E.A. Williams
 # In conjunction with Wellington architect, J. Anderson

Abbreviations : CJC Canterbury Jockey Club
 NZMTC New Zealand Metropolitan Trotting Club

Tasmania. [Launceston, Tasmania unless otherwise stated].

- | | |
|------|---|
| 1886 | Cottage, for Mr Foster, Invermay, Launceston.
Roman Catholic church, Brother's Home. |
| 1887 | Four combination shop / dwellings, for S. Ferrall,
Elizabeth Street.
Four dwellings, for H.A.B. Locke, cnr Brisbane &
Wellington Streets.
Victoria Buildings, Cameron Street. |
| 1888 | Alterations / additions, Brisbane Hotel, Brisbane
Street.
Stores for Messrs Stutterd Bros., Emu Bay.
Skating rink, billiard room, offices etc., for
Capt W.J. Taylor, River Leven. |
| 1889 | Nine cottages, two shops, for R. Walmsley,
Charles Street.
Six villas, shop / dwelling, for D. Leitch,
Margaret Street.
Presbyterian Sunday School, Evandale.
Alpha Terrace, for A. Castley, St John Street. |
| 1890 | Alterations / additions, Marine Hotel, The
Esplanade.
Alterations / additions, building [Education
Department Building], Patterson Street. |

- 1891 Temporary annexes, Tasmanian Exhibition, City Park.
Buildings, Tamar Yacht Club.
Alterations / additions for Tamar Rowing Club.
- 1893 Grandstand, Tattersall's Sports Ground, Elphin Road.
- 1894 Grandstand for a country club.
c. 1894-6 Farmhouse, for G.T. Collins, Ellerslie.
- 1895 House, for Captain S. Tulloch, Charles Street.
Butter factory for Tasmanian Dairy Company, Cameron Street.
Price Memorial Hall, Tamar Street.
- 1896 Municipal Buildings, Ross.
Roman Catholic church, Stanley.
Additions, Roman Catholic Presentation Convent.
Holy Trinity Church of England, St Mary's.
Cottage, for Mr Boucher, Lawrence Street.
Business premises, for R.D. Richards & Co.
Drapers, Brisbane Street.
Roman Catholic church, Lefroy.
* The Luttrell Pump.
- 1897 Residence, for Dr. Richardson, Brisbane Road.
Wesleyan church & manse, Zeehan.
Shop, Sticht Street, Queenstown.
Two totalisator houses, Tasmanian Turf Club, Mowbray.
Wesleyan church & school, Ringville.
Premises, for McKay, Sampson & McKinlay, Queenstown.
Offices at reduction works of Mount Lyell Mining & Railway Co., Queenstown.
'Penghana', manager's residence of Mount Lyell Mining & Railway Co., Queenstown.
St Joseph's Roman Catholic church, Queenstown.
Wesleyan church, Queenstown.
Manager's residence, Hercules Mine, Mount Read.

- 1903 Brick wool stores, South Belt. [Moorhouse Avenue]
- 1904 Open stand, CJC, Riccarton Racecourse.
- 1904-5 Royal Exchange Building, Cathedral Square.
King Edward Barracks, Hereford Street.
- 1905 Premises, for Messrs Armstrong & Co., High Street.
- c.1905 Lombard House, Worcester Street.
- 1905-7 New Zealand Express Company Building, Manchester Street.
- 1905-8 Port Chalmers Graving Dock, Dunedin.
- 1906 Factory, office & warehouse for Skelton, Frostick & Co., Hereford Street.
Building, to replace Old Swan Hotel, Tuam Street.
- 1906-7 Theatre Royal, Gloucester Street.
- 1907 Additions to Pier Hotel, Kaiapoi.
Chemist's shop, for Messrs Wallace & Co., High Street.
New Mission School, St Michael's, Lower Riccarton.
Additions to tearooms & stewards' stand, CJC, Riccarton.
House, for A. Waghorn, Little Akaloa.
House, for S. Nutt, Esq., Kaituna Valley.
- 1907-8 Proposed convent for the Sisters of Mercy, Colombo Street.
- 1908 Presbyterian Sunday School, St Paul's.
Wardells' Building, cnr Cashel & High Streets.
- 1908-10 New Zealand Express Company Building, Dunedin.
- 1909 Alterations / additions to Forges & Co.'s ironmongery warehouse, Lyttelton.
Cottage for caretaker, CJC, Riccarton.
Building facade, for Kaiapoi Woollen Manufacturing Company, Manchester Street.
- 1909-10 Grandstand and totalisator house, NZMTC, Addington.

- 1910 Additions to Warner's Hotel, Cathedral Square.
- 1910-11 Convent chapel for the Sisters of Mercy, Colombo Street.
- 1911 Premises, for Messrs T. Armstrong & Co., Lower High Street.
Premises, for Turnbull & Jones Ltd., cnr Cashel Street & Oxford Terrace.
Roman Catholic church of the Immaculate Conception, New Brighton.
- 1911-12 Church and convent for the Sisters of the Good Shepherd, Mount Magdala.
- 1912 Office, for CJC, Oxford Terrace.
House, for Richard Mason, Esq., Yaldhurst Road.
- 1912 Our Lady " Star of the Sea ", Roman Catholic church, Sumner.
- 1912-15 Tearoom, stewards and members' stand, NZMTC, Addington.
- 1913 Warehouse, for Messrs Smith & Smith, Elm Street.
Additions, for Mason Struthers Ltd., Lichfield Street.
- 1913 Alterations / additions, St Patrick's Roman Catholic church, Greymouth.
Presbytery, St Patrick's, Greymouth.
Open-air class shelter, Sisters of the Missions, Barbadoes Street.
St Mary's Collegiate School building, Colombo Street.
- 1913-14 Grandstand, stewards' stand, totalisator house & tea kiosk, Hawke's Bay Jockey Club, Hastings.
- 1914 St Mary's Roman Catholic Church, Hokitika.
St Columbkille's Convent chapel for the Sisters of Mercy, Hokitika.
Presbytery, Roman Catholic Church, Methven.
- 1914-15 Lewisham Hospital, Bealey Avenue.
- 1915-17 Liberty Theatre, Cathedral Square.

- 1916 Totalisator house, Fielding Jockey Club, Fielding.
New wing, Mount Magdala Convent.
- 1917 Alterations / additions to Pyne & Co., Cashel
Street.
Rebuilding stewards and members' stand, NZMTC,
Addington.
- 1919 Alterations to offices, for Mason Struthers Ltd.,
Lichfield Street.
- 1919-25 Leger stand, public grandstand, totalisator house
& stewards' stand, Wellington Jockey Club,
Trentham.
- 1920-22 Office, for Pyne, Gould Guinness, cnr Manchester &
Cashel Streets.
- 1920-23 Public grandstand, CJC, Riccarton.
- 1921 House, W. Morley, Clyde Road.
- 1921-22 Office, for Woolston Tanneries Co., cnr Hereford
& Madras Streets.
- 1922-23 St James's Anglican church, Riccarton Road.
- 1922-24 Office for NZMTC, cnr Oxford Terrace & Armagh
Street.
- 1923 Canterbury Engineering Co. building, Kilmore
Street.
Grandstand, Greymouth Trotting Club, Victoria
Park, Greymouth. [reinstated after fire,
1926-7]
- 1923-24 Factory for Nugget Polish Co. of N.Z. Ltd., Ferry
Road.
- 1923-26, 1929 Marsden Girls' College, Wellington.
- 1924 Premises, for Messrs Beath & Company, Colombo
Street.
+ Napier Boys' High School, Napier.
Offices and stores, for Messrs Levin & Co.,
Wanganui.
- 1924-25 # Premises, for Messrs T. Armstrong & Co.

- 1925 # Shops, Petone.
House, Heretaunga.
Alterations / additions to MacFarlane & Co. Ltd.,
Lichfield Street.
- 1925-26 Bandsmen's Memorial Rotunda, Hagley Park.
- 1926 # Additions to His Majesty's Theatre, Wellington.
Magnus Motors, Wellington.
Small Hospital, Lower Hutt.
Grandstand, Motukarara Jockey Club, Motukarara.
Shops, for Mrs Fenerty, cnr High & St Asaph
Streets.
- 1927 Recasting Fuller's Vaudeville House (Odeon),
Tuam Street.
St James' Sunday School, Riccarton.
- 1927-29 # Lewisham Hospital, Rintoul Street,
Wellington.
- 1927-30 Majestic Theatre, Manchester Street. [Manson]
- 1928 Remodelling Theatre Royal, Manchester Street.
c.1928 Retreat House for Sisters of the Little Company of
Mary, Cashmere.
- 1929 Additions to woolstore, Pyne, Gould Guinness,
Moorhouse Avenue.
Additions to T. Armstrong & Co., Colombo Street.
- 1929-30 Central Chambers, cnr Mackay & Albert Streets,
Greymouth.
- 1929-31 Beaths' Department Store, Colombo Street.
[Hollis]
- 1930 Recasting Princess Theatre, Dunedin.
- 1931 Premises, for Christchurch Press Co., Cathedral
Square.

Bibliography.

Primary Sources - Unpublished.

A] Archival Material.

Index of Architects:

Allport Library and Museum of Fine Arts, State Library of Tasmania, Hobart.

Sheppard Collection:

Architecture Library, Auckland University.

Pictorial Archives:

Canterbury Museum, Christchurch.

Index of Architects:

Local History Room, Northern Regional Library, Launceston.

Canterbury District Map Index, Public Works Department, Vol. W15, W16/7, Nos. 20835 & 21627;

Record Books, Public Works Department, 1901-6, 1910:

National Archives Office, Wellington.

Burial Registers and Genealogical Indexes:

New Zealand Room, Canterbury Public Library.

Planning Permits, 1894 - 1900:

Planning Department, Launceston City Council.

Holdings of Architectural Drawings, (Curator, Ms D. Dunbar):

Queen Victoria Museum and Art Gallery, Launceston.

Registrar of Births, Deaths and Marriages, Christchurch.

Index of New Zealand Architects and Buildings:
School of Fine Arts, University of Canterbury.

Plan holdings:
Spencer Meikle & Associates, Architects, Christchurch.

General Index;
Photographic Index;
Register of Births, Deaths and Marriages:
State Archives Office, State Library of Tasmania, Hobart.

B] Correspondence and Conversation.

Mr A.C. Arnesen, Chief Engineer, Otago Harbour Board.
Letter to author, July 17 1987.

Mr D. Boddie, Marketing Executive, Wellington Racing Club,
Trentham. Conversation with author, May 8 1987.

Mr G. Brown, research files on Harry Conway & Alfred
Luttrell, Hobart. Conversation & correspondence
with author, June 1987.

Mr S. Bryce, The Launcestonian Foundation Ltd., Launceston
Church Grammar School. Letter to author, June 25
1987.

Mr J. Caradus, former Finance Director of Golden Bay Cement
Company. Conversation with author, April 28 1987.

Mr G. Carter, Manager, Theatre Royal.
Conversation with author, May 28 1987.

Mrs L. Galer, Regional Officer for the New Zealand Historic
Places Trust, Otago, Department of Conservation.
Letter to author, May 15 1987.

Mr R. Gurney, Secretary of the Fielding Jockey Club.
Letter to author, June 9 1987.

Mrs Z. Ivory, former wife of John Hollis, architect.
Letter to author, March 15 1987.

Messrs Jamieson & Garforth, Greymouth Trotting Club,
Victoria Park, Greymouth. Conversation with author,
April 2 1987.

Mr A. & Mrs M. Luttrell, great-grandson of Alfred Luttrell,
Cheviot. Conversation with author, July 22 1987.

Mr P. Middleton, owner of Richard Mason House, Yaldhurst
Road. Conversation with author, July 25 1987.

Mr T. Nunn, Administrator, Samuel Marsden Collegiate School,
Wellington. Conversation with author, May 4 1987.

Rev. C. Parry-Jennings, vicar at St James', Riccarton.
Conversation with author, July 30 1987.

Mr I. Pringle, owner of W. Morley House, Clyde Road.
Conversation with author, July 25 1987.

Mr H. Taylor, former architectural assistant to Gordon Lucas
and theatre manager. Conversation with author, July
13 1987.

Mr G. Thornton, New Zealand Historic Places Trust,
Wellington. Letter to author, July 16 1987.

Mr H. Warren, former Managing Director of Pyne, Gould
Guinness Ltd. Conversation with author, July 17
1987.

Mr G. Willis, architect and son of Frank Willis,
Conversation with author, July 13 1987.

Mrs J. Yortt, née Luttrell, Marton.
Conversation with author, May 6 1987.

C] Minutes of Clubs, Schools and Councils.

Minutes and Annual Reports of Canterbury Jockey Club,
Riccarton.

1903 - 1918, 1901 - 1933.

Minutes of Board of Governors' Meetings, Samuel Marsden
Collegiate School, Wellington.

1920 - 1925.

Minutes of Bylaws, Finance and Departmental Committee,
Christchurch City Council.

March 1911 - September 1915, February 1922 - July
1924.

Minutes of Christchurch City Council.

September 1926.

Minutes of Christchurch Domains Board, Christchurch City
Council.

March - November 1925.

Minutes of the Greymouth Trotting Club.

March 1926 - April 1928.

Minute Books of Stewards' Meetings, 1916 - 1927, Nos. 5 & 6.
Wellington Racing Club, Trentham.

Minutes of Works, Sanitary, Gas Lighting & Quarry Committee,
Christchurch City Council.

January 1914.

Primary Sources - Published.

A] Newspapers - Tasmania.

The Launceston Examiner.

July - December 1882, July 1886 - June 1900,
April 1905.

The Mercury.

March 1881.

The Mount Lyell Standard.

January - June 1901.

The Mount Lyell Standard and Strahan Gazette.

November 1896 - December 1898, 1900.

The North-West Post.

1899, June 1900.

The Strahan Banner.

May 1900 - March 1901.

The Tasmanian.

December 1871, January 1877, September 1885.

The Tasmanian Mail.

June 1899, April 1904.

The Tasmanian Morning Herald.

September 1866.

The Weekly Courier.

October 1902, June 1919, March 1929.

The Zeehan and Dundas Herald.

January - April 1897.

B] Newspapers - New Zealand.The Canterbury Times.

January 1903 - May 1914.

The Christchurch Press.

1900 - 1932, 1968.

The Christchurch Star.

October 1921, May 1924, October 1968, October 1987.

The Christchurch Sun.

May 1924, July 1932.

The Christchurch Weekly Press.

December 1902 - August 1928.

The Dominion.

May 1924 - May 1927.

The Greymouth Evening Star.

March 1926 - October 1927.

The Christchurch Times.

(Known as The Lyttelton Times prior to 1928).

December 1911, May 1924, July 1932.

The New Zealand Tablet.

1910, 1913 - June 24 1915.

The West Coast Times.

March - December 1914.

C] Directories and Journals.Cyclopedia of New Zealand.

Volume Three: Canterbury Provincial District, 1903.

Volume Four: Otago and Southland Provincial District, 1905.

The Cyclopedia Company, Limited, Christchurch.

Cyclopedia of Tasmania (illustrated).

Maitland and Krone, Hobart, Vol. 2, 1900.

Journal of the New Zealand Institute of Architects - Including Proceedings and Architectural Notes. Wellington.

May, 1925, Vol. 4, No. 2.

Supplement, July 1922, Vol. 1, No. 3.

Supplement, November 1924, Vol.3, No. 5.

Supplement, July 1925, Vol. 6, No. 3.

New Zealand Institute of Architects' Journal.

Wellington. November, 1964, Vol. 31, No. 10.
December, 1968, Vol. 35, No. 12.

New Zealand Institute of Architects' Journal of Proceedings.

Wellington. April, 1912, Vol. 1, No. 1.
November, 1912, Vol. 1, No. 2.
December, 1914, Vol. 2, Part 3, Serial
No. 5.
1917-18, Vol. No. 1.

New Zealand Parliamentary Debates.

Government Printing Office, Wellington.
November 30, 1921, pp. 704 - 725.

Tasmanian Post Office Directory, 1890 - 1901.

H. Wise & Co. Publishers, Hobart.

The Australasian Builder and Contractors' News.

Melbourne. 1887-1892.

The Building and Engineering Journal of Australia and New Zealand.

Published simultaneously in Queensland, New South
Wales, Victoria, South Australia and Tasmania.

Sydney. 1891.
Hobart. September 1893 - April 1894.
October 1897 - December 1900.

The New Zealand Building Progress.

Wellington. April 1906 - April 1919, June 1923.

Wises's Canterbury, Marlborough, Nelson and Westland Directory.

Christchurch, 1903-9, 1912-15, 1924-5, 1928,
1930.

Wises's New Zealand Post Office Directory.

Dunedin, 1910, 1916, 1917, 1919-24, 1926-36.

Secondary Sources - Unpublished.

- Akaroa, Lyttelton and Christchurch
Historic Buildings, Landmarks and
Sites. Unpublished tourist guide
compiled by Canterbury Regional
Committee of the New Zealand
Historic Places Trust, Christchurch,
1981.
- Cattell, J. Domestic Architecture in Christchurch
and Districts, 1850-1938.
Unpublished thesis, University of
Auckland, 1981.
- Parker, D.C. New Zealand Metropolitan Trotting
Club (Inc.) Historical Notes.
Unpublished club history ; with kind
permission of author.
- Storey, J.J. The History of Southern Military
District, 1860-1970. Manuscript,
Christchurch, 1970.
- Thornton, G. Reinforced Concrete in New Zealand.
Unpublished manuscript, read by
author September 1987.
- Ussher, R. The modern movement in Canterbury :
The architecture of Paul Pascoe.
Unpublished thesis, University of
Canterbury (Art History), 1986.
- Wynn-Williams, D. The Basilicas of F.W. Petre.
Unpublished thesis, University of
Canterbury (Art History), 1982.

Secondary Sources - Published.

- Andrew, D.S. Louis Sullivan and the Polemics of Modern Architecture : The Present Against the Past. University of Illinois Press, Chicago, 1985.
- Australian Heritage Commission, Wiltshire, K. (chairman). The Heritage of Tasmania - The Illustrated Register of the National Estate. Macmillan, Melbourne, 1983.
- Boddie, D. " Trentham's Famous Grandstands", The Wellington Cup - and other New Zealand Racing, Great Races, Vol. 2, No. 9, pp. 59-62. Souvenir Publication for the 1988 Fosters Wellington Cup Carnival. (article prepared with the help of the author).
- Brookes, S. Index to the Journal of the New Zealand Institute of Architects. 1912-1980. School of Architecture, Victoria University, Wellington, 1982.
- Cattell, J . (comp.) Historic Buildings of Canterbury and South Canterbury. New Zealand Historic Places Trust, Government Printing Office, Wellington, 1985.
- _____ . (comp.) Historic Buildings of Wellington. New Zealand Historic Places Trust. Government Printing Office, Wellington, 1986.
- Collins, P. Concrete - the Vision of a New Architecture. Faber, London, 1959.

- Condit, C.W. American Building Art - The Nineteenth Century. Oxford University Press, New York, 1960.
- Cox, P. & Lucas, C. Australian Colonial Architecture. Lansdowne Editions, Melbourne, 1978.
- Craig, C., Lewis, B., Boyd, R., & Smith, R.S. Priceless Heritage - Historic Buildings of Tasmania. Platypus Publications, Hobart, 1964.
- Crook, J.M. Victorian Architecture : A Visual Anthology. Johnson Reprint Company Limited, New York & London, 1971.
- Davey, P. Arts and Crafts Architecture - The Search for Earthly Paradise. Architectural Press, London, 1980.
- Dixon, R. & Muthesius, S. Victorian Architecture. Thames & Hudson, London, 1978.
- Draffin, J.O. " A Brief History of Lime, Cement, Concrete, and Reinforced Concrete ", (reprinted from the Journal of the Western Society of Engineers, Vol. 48, March 1943), University of Illinois Bulletin, Vol. 40, June 29 1943, No. 45.
- Eaton, L.K. American Architecture Comes of Age - European Reaction to H.H. Richardson and Louis Sullivan. M.I.T. Press, Cambridge, Mass., 1972.
- Fergusson, J. History of Modern Styles of Architecture. John Murray, London, 1891, third edition, ed. R. Kerr.

- Fermor-Hesketh, R.
(ed.) Architecture of the British Empire.
Vendome Press, New York, 1986.
- Fleming, J., Honour, H.,
Pevsner, N. The Penguin Dictionary of Pevsner, N.
Architecture. (Third Edition). Penguin
Books, Harmondsworth, Middx., 1980.
- Fraser, H. &
Joyce, R. The Federation House - Australia's
Own Style. Lansdowne Press, Sydney,
1986.
- Freeland, J.M. Architect Extraordinary - The Life and
Work of John Horbury Hunt : 1838 -
1904. Cassell Australia, Melbourne,
1970.
- _____. Architecture in Australia : A History.
Penguin Books, Harmondsworth,
Middx., 1968.
- Galer, L. Bricks and Mortar.
Otago Daily Times, Dunedin, 1982.
- Gardner, W.J. (ed.) A History of Canterbury.
Volume Two, General History,
1854-76 and Cultural Aspects,
1850-1950. Whitcombe & Tombs,
Christchurch, 1971.
- Gibbs, K.T. Business Architectural Imagery in
America. 1870 -1930.
UMI Research Press, Ann Arbor, Mich.,
1984.
- Girouard, M. Sweetness and Light - The 'Queen
Anne' Movement. 1860-1900.
Oxford University Press, Oxford,
1977.
- Goldberger, P. The Skyscraper.
Allen Lane, New York, 1981.

- Handlin, D.P. American Architecture.
Thames & Hudson, London, 1985.
- Henslowe, D.I. Our Heritage of Anglican Churches in Tasmania. Diocese of Tasmania,
Moonah, Tas., 1978.
- Hilton, T. The Wellington Racing Club - A Centennial History.
Reed, Wellington, 1979.
- Hitchcock, H.-R. Architecture : Nineteenth and Twentieth Centuries.
Penguin Books, Harmondsworth,
Middx., 1977.
- _____. The Architecture of H.H. Richardson and his Times.
M.I.T. Press, Cambridge, Mass., 1961.
- Hoffmann, D. The Architecture of John Wellborn Root. The John Hopkins University
Press, Baltimore & London, 1973.
- Huxtable, A.L. The Tall Building Artistically Reconsidered : The Search for a Skyscraper Style.
Pantheon Books, New York, 1984.
- Irving, R. (comp.) The History and Design of the Australian House. Oxford University
Press, Melbourne, 1985.
- Jackson, R. Christchurch Cinemas.
R. Jackson, Christchurch, 1979.
- Johnson, D.L. Australian Architecture, 1901-51 - Sources of Modernism. Sydney
University Press, Sydney, 1980.

- Jordy, W.H. American Buildings and their Architects - Progressive and Academic Ideals at the Turn of the Twentieth Century. Anchor Books, New York, 1976.
- 1894-1969. Jubilee Magazine. St. Mary's. Christchurch. Catholic Diocese [?], Christchurch, 1969.
- King, A.D. The Bungalow - The production of a global culture. Routledge & Kegan Paul, London, 1984.
- Koeper, F. & Whiffen, M. Mass., American Architecture. 1607-1976. Routledge and Kegan Paul, London, 1981.
- Lambert, M. November Gold - New Zealand's Quest for the Melbourne Cup. Moa Publications, Auckland, 1986.
- Launceston : National Estate Conservation Study. Prepared by the city architects and planners' department of the Launceston City Council, Launceston, 1977.
- Lochhead, I. " The Architectural Art of Samuel Hurst Seager ", Art New Zealand, 44, Spring 1987, pp. 92-9.
- Mackie, M. A Noble Breed - The Auckland Racing Club, 1874-1974. Wilson and Horton Limited, Auckland, 1974.
- Macleod, R. Style and Society - architectural ideology in Britain. 1835 - 1914. RIBA Publications Ltd., London, 1971.

- Mair, A.J. & Hendry, J.A. More Homes of the Pioneers and Other Buildings. Caxton Press, Christchurch, 1974.
- McCoy, E.J. & Blackman, J.G. Victorian City of New Zealand. John McIndoe, Dunedin, 1968.
- McLean, G. Otago Harbour - Currents of Controversy. Otago Harbour Board, Dunedin, 1985.
- McLintock, A.H. Port of Otago. Whitcomb and Tombs, Dunedin, 1951.
- 1878-1978 Mercy in Westland - Centenary Booklet of the Sisters of Mercy. Hokitika. Westland Centenary Executive Committee, Hokitika, 1978.
- Mignot, C. Architecture of the Nineteenth Century in Europe. Rizzoli, New York, 1984.
- Morris-Nunn, M. & R. " 'Pure Air and Lovely Aspect' : Federation Architecture in Launceston's Suburbs ", Tasmanian Historical Research Association Papers and Proceedings, March 1984, Vol. 31, No. 1, pp. 20-9.
- Murray, T. Marsden - The History of a New Zealand School for Girls. Marsden School Old Girls' Association, Wellington, 1967.
- New Zealand Architecture : A Preliminary Bibliography. University of Auckland, Auckland, 1973.

- Orth, M.D. " The Influence of the 'American Romanesque' in Australia ", Journal of the Society of Architectural Historians , March 1975, Vol. 34, No. 1, pp. 2-18.
- Pascoe, P. " Houses " & " Public Buildings ", Making New Zealand - Pictorial Surveys of a Century, Vol. 2, Nos. 20 & 21, Department of Internal Affairs, Wellington, 1940.
- Pevsner, N. A History of Building Types. Thames & Hudson, London, 1976.
- Porter, F. (ed.) Historic Buildings of New Zealand - South Island. Methuen, Auckland, 1983.
- Pound, J.N. From Oak to Kowhai. Little Company of Mary, Wellington, 1979.
- Reader's Digest Book of Historic Australian Towns. Compiled by Reader's Digest Services Pty. Ltd., Sydney, 1982.
- Redwood, M.M. Proud Silk - A New Zealand Racing History. A.H. & A.W. Reed, Wellington, 1979.
- Reid, E. Understanding Buildings - A Multi-disciplinary Approach Construction Press, London, 1984.
- Rifkind, C. A Field Guide to American Architecture. New American Library, New York, 1980.

- Robertson, E.G. Victorian Heritage - Ornamental cast Iron in Architecture. Ure Smith, Sydney, 1974.
- Robertson, E.G. & Craig, E.W. Early Houses of Northern Tasmania. Georgian House, Melbourne, 1966, abridged edition.
- Robson, L. A Short History of Tasmania. Oxford University Press, Melbourne, 1985.
- Royal Australian Institute of Architects, Tasmanian Chapter. An Architectural Guide to the City of Hobart. Hobart, 1984.
- Salmond, J. Old New Zealand Houses. 1800-1940. Reed Methuen, Auckland, 1986.
- Scully, V. American Architecture and Urbanism. Thames & Hudson, London, 1969.
- Seager, S.H. "Architectural Art in New Zealand", Journal of the Royal Institute of British Architects, Third Series, Vol. III, No. 19, London, 1900, pp. 481-491.
- _____. "Safety Exits for Theatres and Other Places of Entertainment", Journal of the Royal Institute of British Architects, Third Series, Vol. XV, No. 5, London, 1908, pp. 159-172.
- Service, A. Edwardian Architecture - A Handbook to Building Design in Britain. 1890-1914. Thames & Hudson, London, 1977.

- Service, A. (ed.) Edwardian Architecture and its Origins. Architectural Press, London, 1975.
- Sharp, D. The Picture Palace - And Other Buildings for the Movies. Evelyn, London, 1969.
- Sinclair, K. The Pelican History of New Zealand. Penguin Books, Harmondsworth, Middx., 1980.
- Southerwood, W.T. Planting a Faith in Queenstown. Catholic Presbytery, Kingston, 1974.
- _____. Planting a Faith - Launceston's Catholic Story in Word and Picture. Roman Catholic Diocese, Hobart, 1968.
- Stacpoole, J. Colonial Architecture in New Zealand. A.H. & A.W. Reed, Wellington, 1976.
- Stacpoole, J. & Beaven, P. New Zealand Art : Architecture 1820-1970. Reed, Wellington, 1972.
- Statham, H.H. Modern Architecture - A Book for Architects and the Public. Chapman & Hall, London, 1897.
- Stead, W.R. Hawke's Bay Jockey Club. Hart Print, Hastings, 1966.
- Thornton, G. New Zealand's Industrial Heritage. A.H. & A.W. Reed, Wellington, 1982.
- Turner, G. Buildings and Bridges of Christchurch, New Zealand. John McIndoe, Dunedin, 1981.
- Walker, B.M. (ed.) Frank Matcham - Theatre Architect. Blackstaff Press, Belfast, 1980.

- Williams, J. Racing for Gold - Thames and the Goldfields with the History of the Thames Jockey Club. Williams Publications, Thames, 1987.
- Wilson, G. & Sands, P. Building a City - 100 Years of Melbourne Architecture. Oxford University Press, Melbourne, 1981.
- Wilson, J. Lost Christchurch. Te Waihora Press, Springston, 1984